



PURCHASED

INDIAN HISTORICAL RESEARCHES

THE KESAVA TEMPLE AT BELUR

Indian Temple Architecture

NARASIMHACHAR R.

Vol. 3 (i)



COSMO PUBLICATIONS

pt 1

First Published 1911
This series 1987

Published by
RANI KAPOOR (Mrs)
COSMO PUBLICATIONS
24-B, Ansari Road, Darya Ganj,
New Delhi-110002 (India)

Printed at
M/S Punjabi Press
New Delhi

COMPUTERISED
C 6703

SL. No 5020258

THE ASIATIC SOCIETY
CALCUTTA 700010
Acc No 499059 (49959
9.6.89

INTRODUCTORY NOTE.

THE present work forms the second of the Mysore Archaeological Series : *Architecture and Sculpture in Mysore*, and deals with the Kesava temple at Belur, one of the most exquisite specimens of the Hoysala style of architecture, built by the Hoysala king Vishnuvardhana in A. D. 1117. The Kesava temple at Somanathapur, treated of in the first monograph of this Series, is a *trikutachala* or three-celled structure, while the subject of the present monograph consists of only one cell, though surrounded by several temples, shrines and subsidiary buildings, and, being older than the other by nearly one hundred and fifty years, may be looked upon as one of the earlier examples of the Hoysala style. According to Fergusson it combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world.

To do anything like justice to the marvellous elaboration and beauty of the details of this gem of architecture hundreds of plates are necessary. For the purpose of this short monograph, however, only some of the most striking features have been selected and the temple is illustrated by forty-five plates. The illustrations have been prepared by Mr. T. Namassivayam Pillai, the Photographer and Draughtsman of my Office.

The list of the artistic buildings of the Hoysala and Dravidian styles in Mysore given in the first monograph has now been enlarged to some extent by the addition of some more monuments of the two styles brought to light by recent exploration. Though by no means exhaustive, it is sufficient to give an idea of the richness of Mysore in these artistic treasures.

It only remains for me to express my thanks to scholars and the press for their appreciative notices of my Monograph on the Kesava temple at Somanathapur.

BANGALORE,
JUNE 1919.

R. NARASIMHACHAR.

PROVISIONAL LIST OF ARTISTIC BUILDINGS OF THE HOYSALA AND
DRAVIDIAN STYLES IN MYSORE.

Those that are marked with an asterisk are more or less in a ruinous condition.

HOYSALA.

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
1. Basavesvara	Tonachgi	C. 1047	Vinayaditya	...
2. Mallinatha-basti*	Angadi	C. 1060	do	...
3. Kedaresvara	Belgami	C. 1060	do	Triple.
4. Tripurantaka*	do	1070	do	Double.
5. Kaitabhosvara	Kuppatur	C. 1070	do	...
6. Adinatha-basti	Chikka Hanasoge	C. 1090	do	Triple.
7. Lakshmiidevi	Dodda Gaddavalli	1113	Vishnuvardhana	Quadruple
8. Kesava	Belur	1117	do	...
9. Kappe-Chennigaraya	do	C. 1117	do	Double.
10. Vira-Narayana	do	C. 1117	do	...
11. Kirti-Narayana	Talkad	1117	do	...
12. Dharmesvara	Grama	1123	do	...
13. Kesava	do	C. 1123	do	...
14. Narasimha	do	C. 1123	do	...
15. Kesava	Matale	1130	do	...
16. Siddhesvara	do	1130	do	...
17. Parshvanatha-basti	Halebid	1133	do	...
18. Hoysalesvara	do	C. 1141	Narasimha I	Double.
19. Jain basti*	Cholasandra	1145	do	Triple.
20. Kesava*	Honnavares	1149	do	...
21. Nagesvara*	Nidugal-durga	C. 1150	do	...
22. Parshvanatha-basti	Heggere	1160	do	...
23. Isvara	Anekonda	C. 1160	do	...
24. Kesava	Dharmapura	1162	do	...
25. Do	Hullekere	1163	do	...
26. Hoysalesvara*	Tenginagatta	C. 1163	do	...
27. Narayana'	Sattur	1169	do	...

HOYSALA—*contd.*

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
28. Somevara	Suttur	C. 1169	Narasimha I	Triple.
29. Kesava	Nagamangala	C. 1170	do	do
30. Brabmeevara	Kikkeri	1171	do	...
31. Buchesvara	Koramangala	1173	do	...
32. Akkana-basti	Sravana Belgola	1182	Ballala II	...
33. Amritosvara	Amritapura	1196	do	...
34. Singesvara*	Hebbalatu	1200	do	...
35. Santinatha-basti	Jinanathapura	C. 1200	do	...
36. Mahalingesvara*	Mavuttanhalli	C. 1200	do	Triple.
37. Chattevara*	Chatchattanhalli	C. 1200	do	do
38. Trimurti	Bandalike	C. 1200	do	do
39. Anekal	do	C. 1200	do	do
40. Kodanda-Rama	Hirimagalur	C. 1200	do	...
41. Siddhesvara	Kodakani	C. 1200	do	...
42. Mallesvara	Huliyar	C. 1200	do	...
43. Virabhadra	Grama	C. 1200	do	Double
44. Andal	Belur	C. 1200	do	...
45. Sankaresvara*	do	C. 1200	do	...
46. Kesava*	Angadi	C. 1200	do	...
47. Santinatha-basti*	Bandalike	C. 1204	do	...
48. Kirti-Narayana	Heragu	1218	do	...
49. Kodaresvara	Halebid	1219	do	...
50. Virabhadra	do	C. 1220	do	...
51. Sahasrakuta-basti	Arsikere	1220	do	...
52. Ivara	do	C. 1220	do	...
53. Do	Nanditavare	C. 1220	do	...
54. Harihara	Harihar	1224	Narasimha II	...
55. Mule-Singesvara*	Bellur	1224	do	Triple.
56. Kalleesvara*	Hoggere	1232	do	...
57. Galagesvara*	do	C. 1232	do	...
58. Somesvara	Harnballi	1234	do	...
59. Kesava	do	C. 1234	do	...
60. Mallikarjuna	Bassaral	1235	do	Triple.
61. Lakshmi-Narasimha	Nuggihalli	1249	Somesvara	do

HOYSALA—concl'd.

TEMPLE		PLACE	PERIOD	RHIGN	REMARKS
62. Sadasiva	...	Nuggihalli	C. 1249	Somesvara	...
63. Lakshmi-Narasimha	...	Javagal	C. 1250	do	Triple.
64. Isvara*	...	Budanur	C. 1250	do	...
65. Padmanabha*	...	do	C. 1250	do	...
66. Panchalinga	...	Govindanahalli	C. 1250	do	Quintuple
67. Kesava*	...	Nagalapura	C. 1250	do	...
68. Kedaresvara*	...	do	C. 1250	do	...
69. Mallesvara*	...	Hulikal	C. 1250	do	...
70. Kesava	...	Tandaga	C. 1250	do	...
71. Lakshmi-Narayana	...	Hosaholalu	C. 1250	do	Triple.
72. Kesava	...	Aralaguppe	C. 1250	do	...
73. Do	...	Turuvekere	C. 1260	Narasimha III	...
74. Mule-Sankaresvara	...	do	C. 1260	do	...
75. Yoga-Madhava	...	Settikere	1261	do	Triple.
76. Kesava	...	Somanathapur	1268	do	do
77. Madhavaraya	...	Bellur	C. 1270	do	do
78. Lakshmi-Narasimha	...	Hole-Narsipur	C. 1270	do	do
79. Do	...	Vignasante	1286	do	do
80. Balalingesvara*	...	do	C. 1286	do	...
81. Lakshmikanta	...	Hedatalle	C. 1292	Ballala III	...
82. Nagaresvara*	...	do	C. 1292	do	...

DRAVIDIAN.

1. Nandisvara	...	Nandi	C. 800	Govinda III	...
2. Lakshmanesvara, etc.	...	Avani	C. 940	Bira-Nolamba	...
3. Chamundaraya-basti	...	Sravana Belgola	C. 980	Rachamalla IV	...
4. Kallesvara	...	Aralaguppe	C. 1091	Tribhuvanamalla	...
5. Muktinathesvara*	...	Binnamangala	C. 1100	Kulottunga-Chola	...
6. Vaidyesvara	...	Talkad	C. 1100	do	...
7. Panchakuta-basti*	...	Kambadahalli	C. 1120	Vishnuvardhana	...
8. Narasimha	...	Agara	C. 1120	do	...
9. Gangadharesvara	...	Kaidale	1151	Narasimha I	...
10. Amara-Narayana	...	Kalvara	C. 1250	Selvandai-Devar	...

DRAVIDIAN—concl'd.

TEMPLE	PLACE	PERIOD	REIGN	REMARKS
11. Somesvara	Kurudumale	C. 1250	Hlevanji-Vasudeva-rayas.	...
12. Do	Nidugal-durge	1292	Ganesvara-Deva	...
13. Do	Kolar	C. 1300	Ballala III	...
14. Arkesvara	Hale-Alur	C. 1300	do	...
15. Vidyasankara	Sringeri	C. 1356	Bukka I	...
16. Mallikarjuna	Pankajanhalli	C. 1510	Krishna-Deva-Raya.	...
17. Agboresvara	Ikkeri	C. 1560	Sankanna-Nayaka I	...
18. Ranganatha	Rangasthala	C. 1600	Palegars	...
19. Gaurisvara	Yelandur	1664	Mudda-Raja	...
20. Nilakanthesvara	Jambitige	1783	Somasekhara-Nayaka II.	...

LIST OF PLATES.

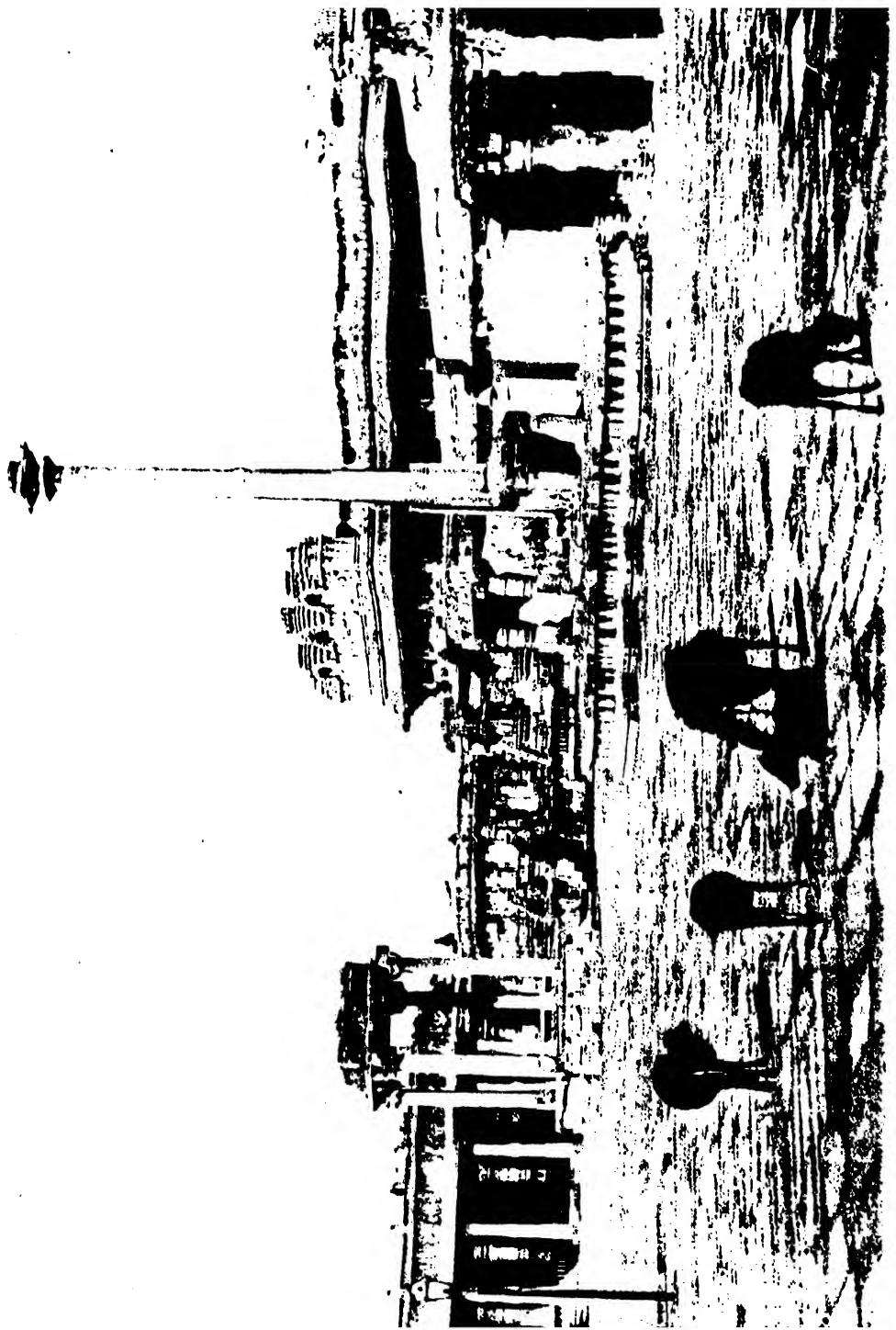
Facing page.

I.	SOUTH VIEW OF BUILDINGS IN THE ENCLOSURE OF THE KESAVA TEMPLE AT BELUR	.. .. .. .. ..	(Frontispiece)	
II.	PLAN OF THE KESAVA TEMPLE	.. .. .. .. ..	2	
III.	SOUTH VIEW OF DO	.. .. .. .. ..	4	
IV.	NORTH VIEW OF DO	.. .. .. .. ..	<i>ib</i>	
V.	EAST ENTRANCE OF DO	.. .. .. .. ..	<i>ib</i>	
VI.	NORTH ENTRANCE OF DO	.. .. .. .. ..	<i>ib</i>	
VII.	EAST DOOR WAY OF DO	.. .. .. .. ..	<i>ib</i>	
VIII.	RAILED PARAPET ON THE SOUTH WALL OF THE KESAVA TEMPLE	.. .. .. .. ..	8	
IX.	DO DO DO ENLARGED, OMITTING BOTTOM FRIEZE	.. .. .. .. ..	<i>ib</i>	
X.	SCREEN, GEOMETRICAL DESIGN	.. .. .. .. ..	10	
XI.	Do DO .. .. ..	.. .. .. .. ..	<i>ib</i>	
XII.	Do DO .. .. ..	.. .. .. .. ..	<i>ib</i>	
XIII.	SCULPTURED SCREEN, DARBAR OF VISHNUWARDHANA	.. .. .. .. ..	12	
XIV.	Do STORY OF PRAHLADA	.. .. .. .. ..	<i>ib</i>	
XV.	Do DARBAR OF NARASIMHA I	.. .. .. .. ..	<i>ib</i>	
XVI.	SIX MADANAKAI OR BRACKET FIGURES	.. .. .. .. ..	14	
XVII.	FOUR LARGE IMAGES ON THE WEST WALL	.. .. .. .. ..	<i>ib</i>	
XVIII.	NORTH CAR-LIKE NICHE	.. .. .. .. ..	16	
XIX.	FRONT VIEW OF PAVILION TO LEFT OF EAST ENTRANCE	.. .. .. .. ..	<i>ib</i>	
XX.	SIDE VIEW OF PAVILION TO RIGHT OF EAST ENTRANCE	.. .. .. .. ..	<i>ib</i>	
XXI.	SUKHANASI DOORWAY	.. .. .. .. ..	18	
XXII.	INTERIOR OF THE NAVARANGA OR MIDDLE HALL	.. .. .. .. ..	<i>ib</i>	
XXIII.	TWO PILLARS ON THE VERANDAS OF DO	.. .. .. .. ..	20	
XXIV.	THE NARASIMHA PILLAR IN DO	.. .. .. .. ..	<i>ib</i>	
XXV.	ANOTHER PILLAR IN DO	.. .. .. .. ..	<i>ib</i>	
XXVI.	PORTION OF THE CENTRAL CEILING IN DO	.. .. .. .. ..	<i>ib</i>	
XXVII.	BRACKET FIGURE ON SOUTH-EAST PILLAR OF MIDDLE HALL...	.. .. .. .. ..	22	
XXVIII.	Do ON SOUTH-WEST DO .. .. .. ..	.. .. .. .. ..	<i>ib</i>	
XXIX.	Do ON NORTH-EAST DO .. .. .. ..	.. .. .. .. ..	<i>ib</i>	
XXX.	Do ON NORTH-WEST DO .. .. .. ..	.. .. .. .. ..	<i>ib</i>	

							Pacing page.
XXXI.	CEILING IN FRONT OF EAST ENTRANCE	...	...	...	...	...	24
XXXII.	SIGNED IMAGES	...	...	...	...	...	ib
XXXIII.	EAST VIEW OF KAPPE-CHENNIGARAYA TEMPLE	...	...	...	...	...	26
XXXIV.	SUKHANASI DOORWAY OF	DO	...	...	...	...	ib
XXXV.	MAHISHASURAMARDINI IN	DO	...	...	...	...	ib
XXXVI.	CEILING IN	DO	...	...	...	...	28
XXXVII.	Do	DO	...	...	...	...	ib
XXXVIII.	VISHNUVARDHANA AND SANTALE	...	...	...	...	...	30
XXXIX.	EAST VIEW OF VIRA-NARAYANA TEMPLE	...	...	...	...	...	ib
XL.	SOUTH VIEW OF ANDAL TEMPLE	...	...	...	...	...	32
XLI.	LAKSHMI-NARAYANA ON THE SOUTH WALL OF ANDAL TEMPLE	...	...	...	...	...	ib
XLII.	CEILING IN FRONT OF THE STOREHOUSE	...	...	...	...	...	34
XLIII.	Do THE KITCHEN	...	...	...	...	...	ib
XLIV.	INSCRIPTION (BELUR 58) RECORDING THE CONSECRATION OF THE KESAVA TEMPLE	...	...	...	...	...	36
XLV.	SANKARESWARA TEMPLE TO THE WEST OF BELUR	...	...	...	...	...	ib



SOUTH VIEW OF BUILDINGS IN THE ENCLOSURE OF KESANA TEMPLE AT BELUR



ARCHITECTURE AND SCULPTURE IN MYSORE.

No. II.

THE KESAVA TEMPLE AT BELUR.

BELUR, the head-quarters of the taluk of the same name in the Hāssan District of the Mysore State, is situated in $13^{\circ} 10' N.$ and $75^{\circ} 55' E.$ on the right bank of the Yagachi or Badari, the chief tributary of the river Hēmāvati, which it joins at Gorūr in the Hāssan Taluk. It is 28 miles to the south-west of Bānāvār, a railway station on the Bangalore-Poona line, and 24 miles to the north-west of Hāssan on the Hāssan-Chikmagalūr road. In old inscriptions it is named Beluhūr and occasionally Vēlāpura, the latter name occurring mostly in later inscriptions and literature. It was once the capital (*rajadhani*) of the Hoysala kings : Ballāla I (1100-1106) ruled the kingdom from the capital Beluhūr,¹ and Vishṇuvardhana, his younger brother, ruled the kingdom from the great city Vēlāpura in 1117² and from the capital Beluhūr in 1123.³ Owing to its sanctity the place is described in later inscriptions as the modern earthly Vaikuṇṭha (*abhinavakshōṇi-Vaikuṇṭha*),⁴ the great holy seat in the three worlds (*triloka-mahasthanam*) and the southern Benares (*dakṣiṇa-Varanasi*).⁵ Some time after the destruction by the Muhammadans of Dōrasamudra or Halebīd, the celebrated Hoysala capital situated about 10 miles to the east of Bēlūr, the latter continued as the capital of the Bēlūr kingdom which was conferred

¹ *Epigraphia Carnatica*, IV, Nāgamangala 32; and *Ibid.*, VI, Chikmagalūr 160.

² *Ibid.*, V, Bēlūr 58 and 71.

³ *Ibid.*, Hāssan 116.

⁴ Melkote in the Seringapatam Taluk is also known as *bhūloka-Vaikuṇṭha*, Vaikuṇṭha being the abode of Vishṇu.

⁵ *Ep. Car.*, V, Bēlūr 4.

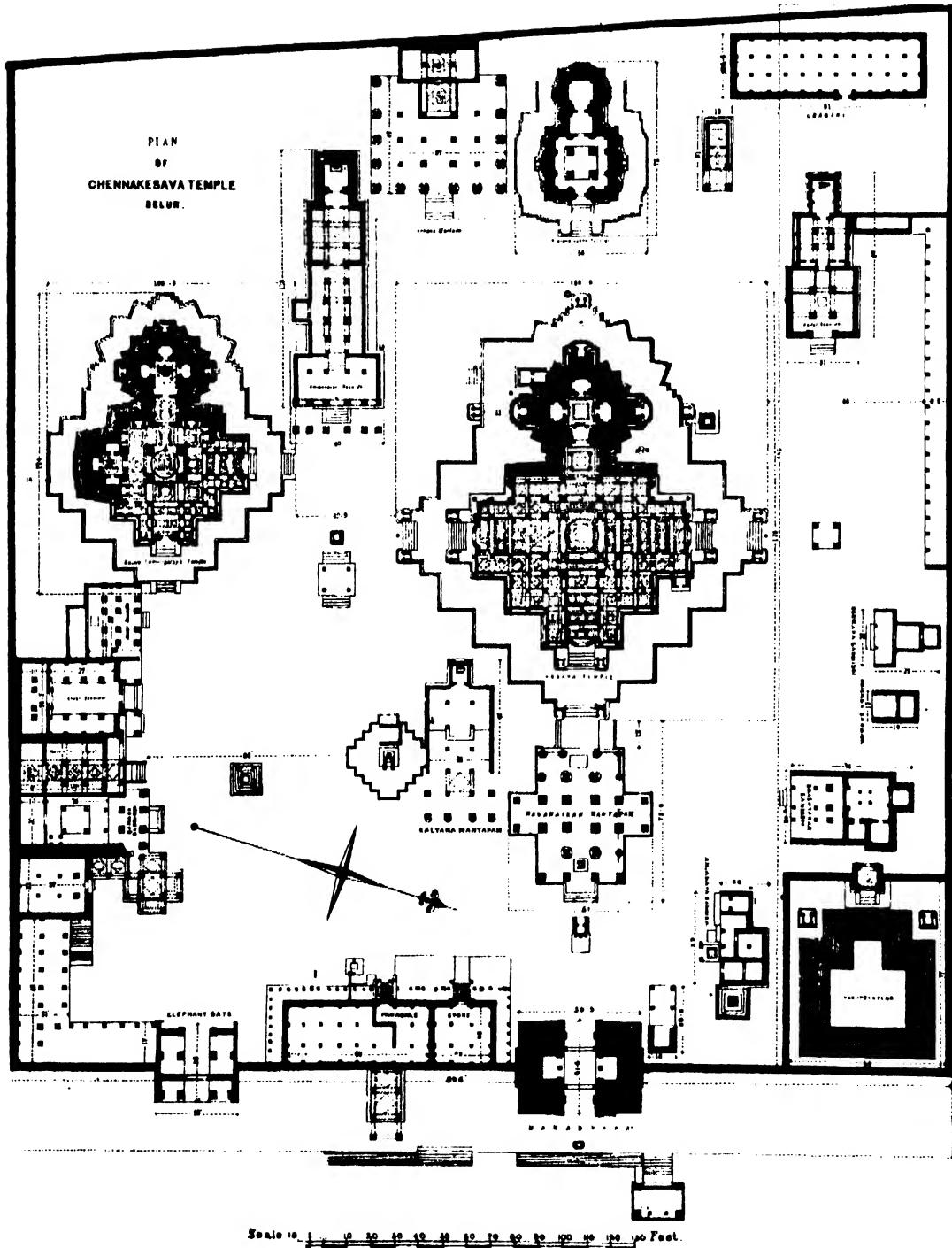
by the Vijayanagar king Kṛiṣṇa-Dēva-Rāya (1509-1529) on Era-Kṛiṣṇappa-Nāyaka, the bearer of his *hadapa* or betel-bag, whose successors ruled over the principality for nearly two centuries. In 1645 the Bēlūr kingdom was overrun by the Ikkēri chief Śivappa-Nāyaka and bestowed by him on Śrī-Ranga-Rāya, the fugitive king of Vijayanagar who had fled to him for refuge. But in accordance with a treaty concluded between Mysore and Ikkēri in 1694 a portion of the principality was ceded to the Bēlūr chiefs and the rest annexed to Mysore.

The Kēśava temple at Bēlūr is one of the most exquisite specimens of the Hoysala style of architecture. From the fine inscription¹ on the east wall to the left of the north entrance of the central hall (Plate XLIV) we learn that the Hoysala king Vishṇuvardhana caused the temple to be erected and set up the god Vijaya-Nārāyaṇa in it in A.D. 1117. There is also a copper plate inscription² in the temple which is similar in contents to the stone inscription mentioned above and gives the same date. Recently an inscription in the form of an *anushtubh* verse was discovered on the pedestal of the god, which states that king Vishṇu caused to be made the image of Vijaya-Nārāyaṇa. It will thus be seen that the god is named Vijaya-Nārāyaṇa in the old inscriptions, though popularly known as Kēśava. According to tradition this temple was erected by Vishṇuvardhana to commemorate his conversion by the celebrated Vaishṇava apostle Rāmānujāchārya from the Jaina to the Vaishṇava faith. It is also stated that Rāmānujāchārya deputed his sister's son and disciple Mudaliyāṇḍān to assist at the consecration ceremony. Tradition also attributes to Vishṇuvardhana the consecration on one and the same occasion of five images of Nārāyaṇa (*pañcha-Nārāyaṇa-pratishṭhe*) at different places, namely, Bēlūr, Talkād, Mēlkōṭe, Tonṇūr and Gadag, though according to one account Gūḍhlupēṭ comes in for the honor instead of Gadag. As we saw above, there is epigraphical confirmation of the tradition with regard to Bēlūr. A few years ago, during the excavations that were conducted around the Kirti-Nārāyaṇa temple at Talkād, a Tamil inscription was disclosed on the basement of the temple recording that Vishṇuvardhana, having rooted out Adiyamān, the Chōla viceroy, took possession of Talkād and set up the god

¹ Ep. Car., V, Bēlūr 58.

² Belūr 71.

PLAN
OF
CHENNAKESAVA TEMPLE
BELUR.



Scale 10.
10 20 30 40 50 60 70 80 90 100 110 120 130 140 Feet.

Kirti-Nārāyaṇa in it in A.D. 1117.¹ So, the tradition with regard to Talkāḍ is also borne out by epigraphical evidence. We have to await further research with regard to the remaining places, each of which has an old temple dedicated to Nārāyaṇa.

The Kēśava temple is situated in a court measuring 443' 6" by 396' and enclosed by a high wall, surrounded by several temples, minor shrines, *māṇṭapas* or halls, and subsidiary buildings (Plate II). Plate I gives a view from the south of some of the buildings in the enclosure. The temple faces east and has two *mahadvāras* or outer gates in the eastern front, of which the one to the north is surmounted by a lofty *gopura* or tower. The other gate, which is practically closed, is known as Āne-bāgilu or the Elephant's Gate. The Kēśava temple measures 178' by 156' and stands on a terrace, about 3 feet high, which closely follows the contour of the structure. Plate III gives the south view of the temple and Plate IV the north view. The building consists of a *garbha-griha* or adytum, a *sukhanasi* or vestibule, and a *navaranga* or central hall which has three entrances on the east (Plate V), south, and north (Plate VI). The south entrance is known as "the Friday entrance" (*Sukravāra-bagilu*) and the north, as "the Heavenly entrance" (*Svargada-bagilu*). On the jambs of the east doorway (Plate VII) are sculptured Manmatha and his wife Rati; on those of the south, Hanumān and Garuda; and on those of the north, female chauri-bearers. The pediments have a projecting panel with a figure of Garuda, above which, flanked by *makaras*, we have on the east Narasimha killing the demon Hiranyakasipu, on the south Varāha killing the demon Hiranyaksha, and on the north Kēśava. The north and south pediments are carved also on the back.

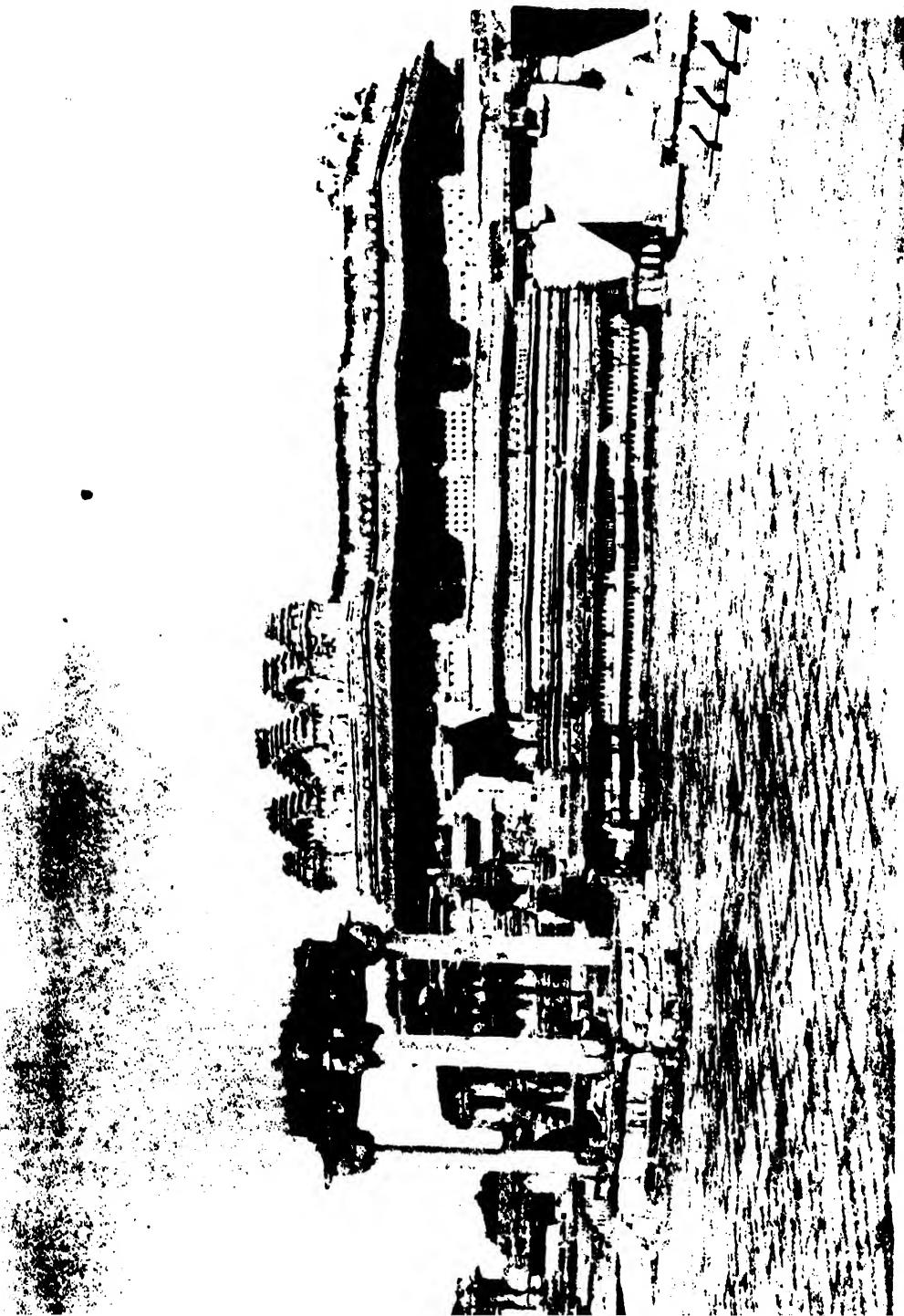
Beginning at the sides of the east doorway and extending beyond the north and south doorways up to the outer wall of the *sukhanasi*, runs a *jagati* or railed parapet, on which are sculptured in succession from the bottom the following horizontal friezes: (1) elephants, (2) cornice with bead work surmounted by *simha-lalatās* or lions' heads at intervals, (3) scroll work with figures in every convolution, (4) another cornice with bead work, (5) small figures, mostly female, in projecting ornamental niches with intervening figures of Yakshas seated inward; (6) delicately carved figures, mostly female, between pilasters; (7) eaves with bead work with a thick

¹ Mysore Archaeological Report for 1912, paras 22 and 83.

creeper running along the edge of the upper slope adorned with miniature turrets, lions and beautifully carved tiny figures; and (8) a rail containing figures, sometimes indecent, in panels between double columns surmounted by an ornamental band. It is not known why the moulding above the elephant frieze is left blank all round the temple. Plate VIII shows all the friezes and Plate IX exhibits the railed parapet on an enlarged scale from the second frieze upwards. The rail to the right of the east entrance illustrates briefly the story of the Mahābhārata up to the Śalya-parva: Bhīma is represented as worshipping Gaṇapati, and Duryōdhana as falling unwittingly at the feet of Kṛishṇa, his throne tumbling down by Kṛishṇa pressing his foot against the earth (Plate IX). Further on the frieze on the creeper (7) shows briefly scenes from the Rāmāyaṇa. The same frieze exhibits here and there exquisitely carved tiny seated figures playing on musical instruments. Above the rail come pierced stone windows or perforated screens surmounted by the eaves. These are 20 in number, 10 to the right and 10 to the left of the east doorway, running along the walls up to the left and right sides of the south and north doorways. They form a charming feature of this beautiful temple. Ten of them are sculptured with Purānic scenes, and the rest decorated with geometrical designs (Plates X, XI and XII). Of the sculptured ones, five of which are to the right and five to the left of the east doorway, some details are given below:—

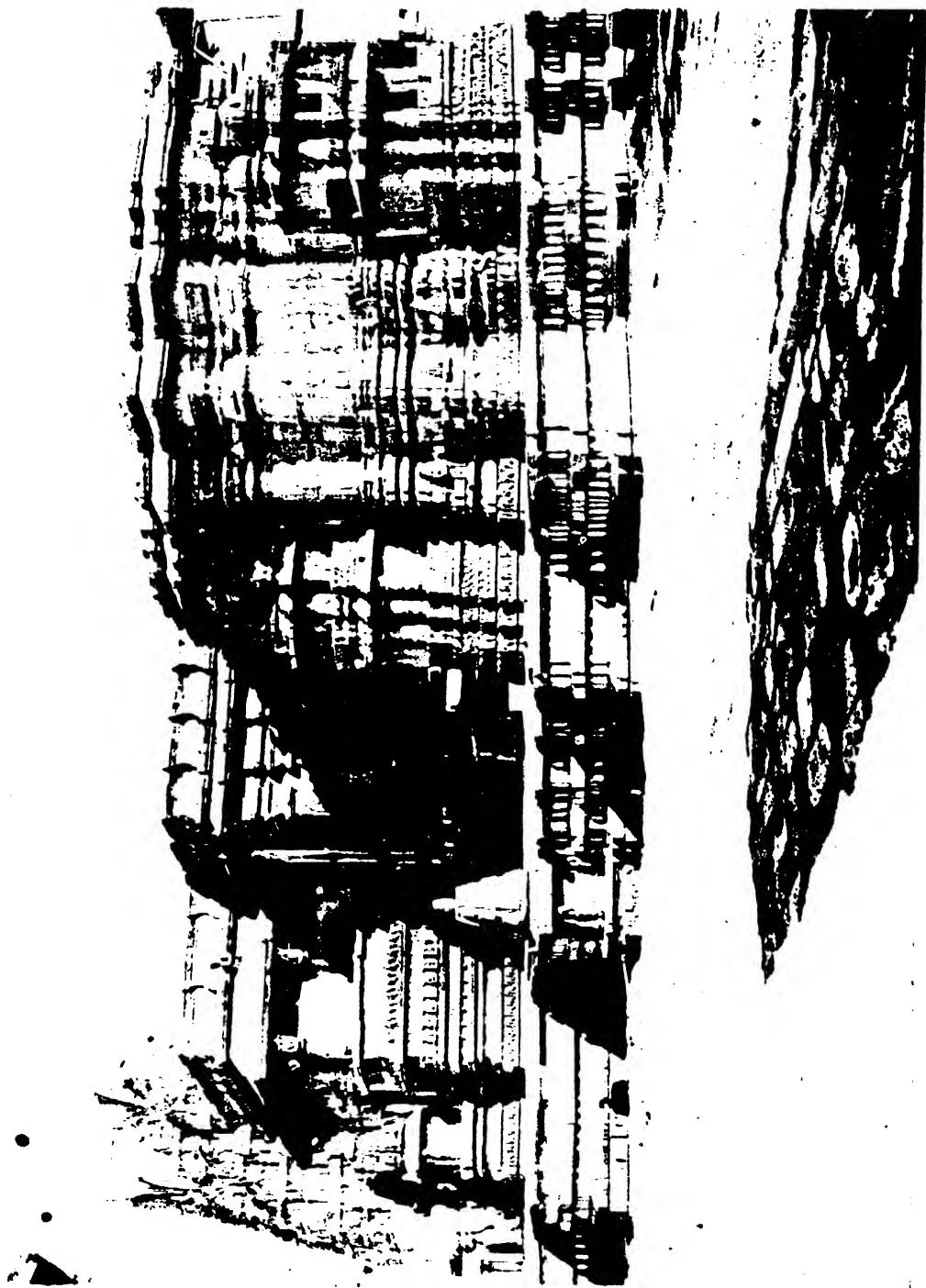
First screen to the right of the east doorway.—The sculptures on this are said to represent the *darbar* of king Viṣṇuvardhana, who built the temple in 1117 (Plate XIII). The top panel has the god Kēśava in the centre flanked by chauri-bearers as well as Hanumān and Garuda. The middle panel shows the king seated in the centre with his queen to the left. He holds a sword in the right hand and a flower in the left. Behind the queen stands a female attendant. To the right of the king, a little to the front, are two seated *gurus* or religious teachers, one of them with his hand in the teaching pose, with two disciples at the back. There are also several officers, attendants, etc., in the group. Some of the figures, including the royal couple, have large ear-lobes with ornaments. The bottom panel has rearing lions with riders as also seated lions.

Third screen.—We have on this the representation of the story of Bali, the demon king, making a gift to Vāmana, the Dwarf incarnation of

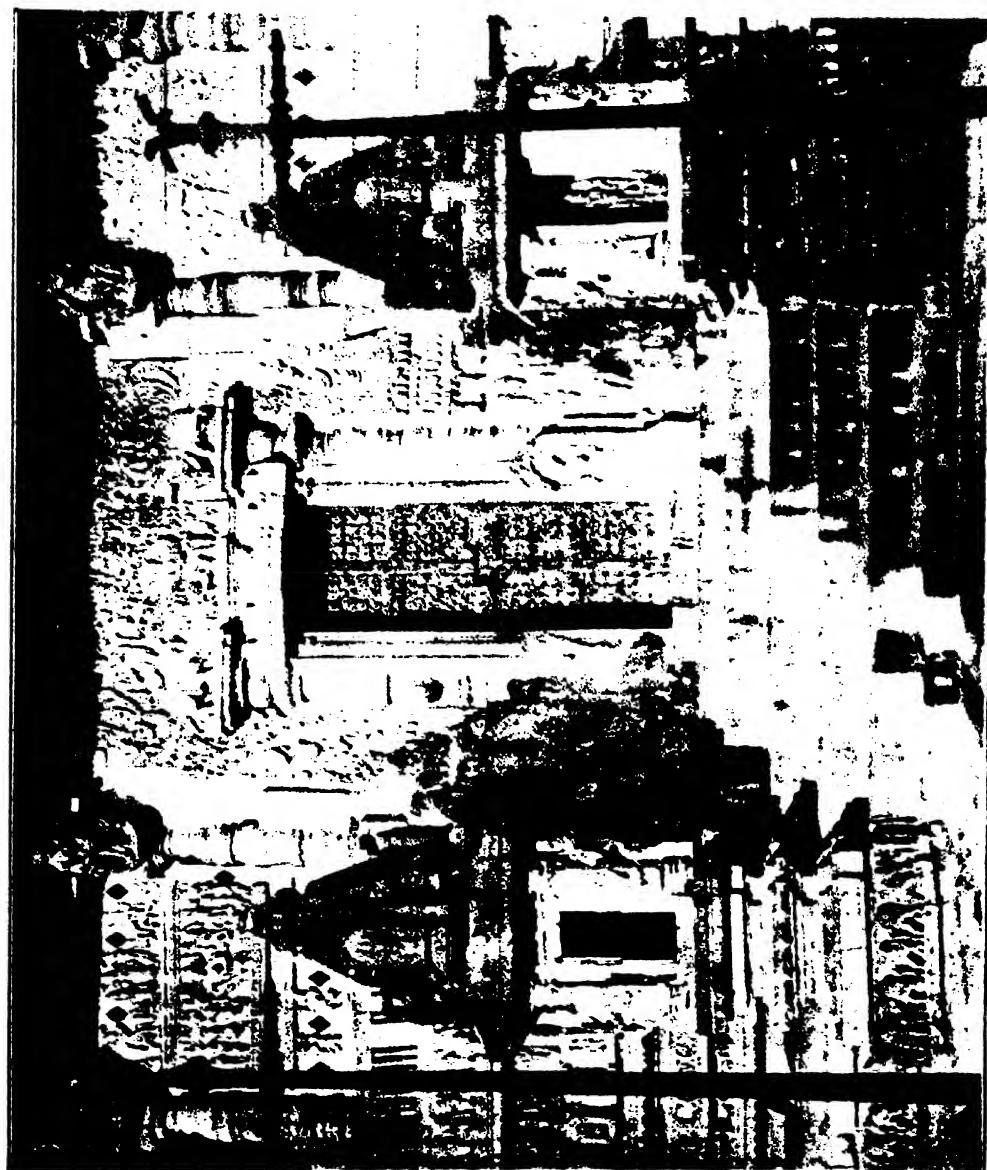


SOUTH VIEW OF KESAVA TEMPLE

PLATE IV

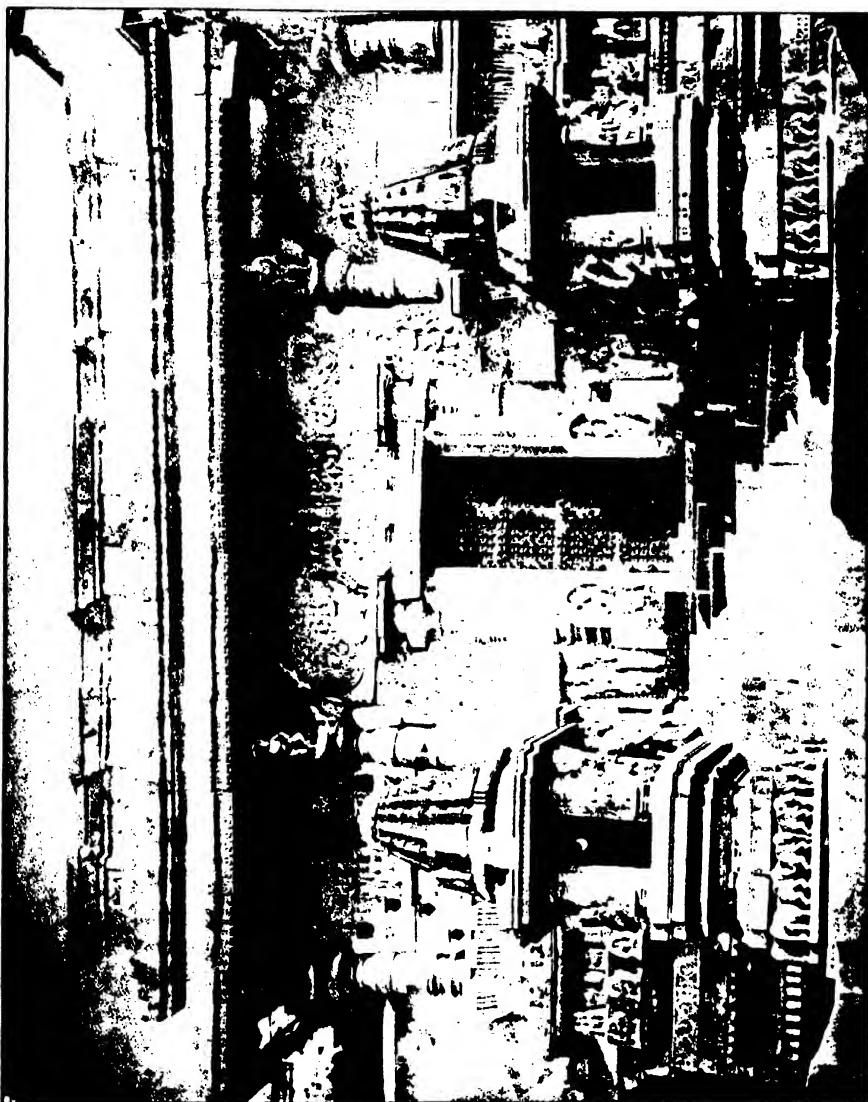


NORTH VIEW OF KESAVA TEMPLE



EAST ENTRANCE

PLATE VI



NORTH ENTRANCE

Vishṇu. The top panel shows Lakshminārāyaṇa flanked by Hanumān and Garuḍa. In the middle panel we see Trivikrama in the centre with his uplifted foot which is washed by Brahmā. To his right stands Bali with folded hands, and to his left two figures of Garuḍa, one with folded hands and the other dragging Śukrāchārya, the minister and preceptor of Bali. The lower panel represents Bali's *darbār*, his making the gift, etc.

Eighth screen.—In the top panel we have Lakshminārāyaṇa, with attendants as in the first screen. The middle panel shows Kṛishṇa as Kāliyainardana or the punisher of the serpent Kāliya with two figures with folded hands at the sides, while the lower one represents a music party.

Ninth screen.—The first panel has Vishṇu flanked as usual by Hanumān and Garuḍa. The second shows Śiva seated on Nandi, flanked by Gaṇapati and Subrahmaṇya and further on by warriors holding flags, swords and shields. The third has the *dikpalakas* or regents of the directions Indra to Kubēra seated on their vehicles, while the fourth represents a battle scene.

Tenth screen.—Here we have the representation of the story of Prahlāda (Plate XIV). The centre of the upper panel is occupied by a figure of Lakshminārāyaṇa flanked by Garuḍa and another figure which is not Hanumān. The middle panel has a figure of Narasiṁha killing Hiranya-kaśipu, with Garuḍa and Hanumān at the sides. The lower panel shows four seated figures of Prahlāda with folded hands undergoing various kinds of torture. Incidentally it may be mentioned here that all the four figures of Prahlāda wear Tenkale *namam* on their foreheads. This is of some interest as proving the antiquity of this Śrīvaishṇava mark, as we shall see further on that the perforated screens of this temple were caused to be made by Ballāla II (1173—1220), the grandson of Vishṇuvardhana.

First screen to the left of the east doorway.—This is mostly similar to the first screen to the right (Plate XV). It is said to represent the *darbār* of king Nārasimha I, the son of Vishṇuvardhana. The top panel shows Yōga-Narasiṁha flanked by chauri-bearers as well as Hanumān and Garuḍa. The middle panel has the king seated in the centro with his queen to the left. He holds a sword in the right hand and a flower in the left. At the left end are seen three seated figures with folded hands wearing coats. These may represent officers. There are also several attendants in the group. The bottom panel has lions like the first screen to the right.

Fourth screen.—The first panel has a seated figure of Vishṇu, while the second illustrates the story of the churning of the milk ocean.

Seventh screen.—The upper panel has Vishṇu flanked as usual by Hanumān and Garuḍa. The second depicts the killing of Kamsa by Kṛishṇa, while the third delineates his killing the elephant Kuvalayāpiḍa and his contest with the wrestler Chāṇūra. The fourth shows him as playing on the flute, the notes of which are intently listened to not only by the cows but also by the wild beasts.

Ninth screen.—This shows a figure of Ranganātha reclining on a beautifully carved serpent.

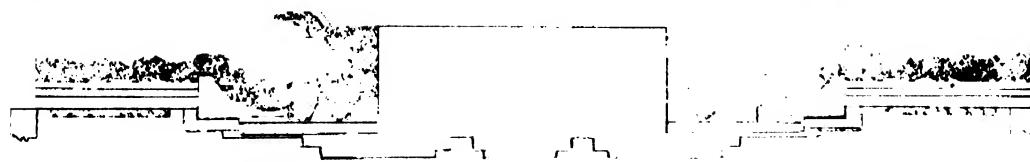
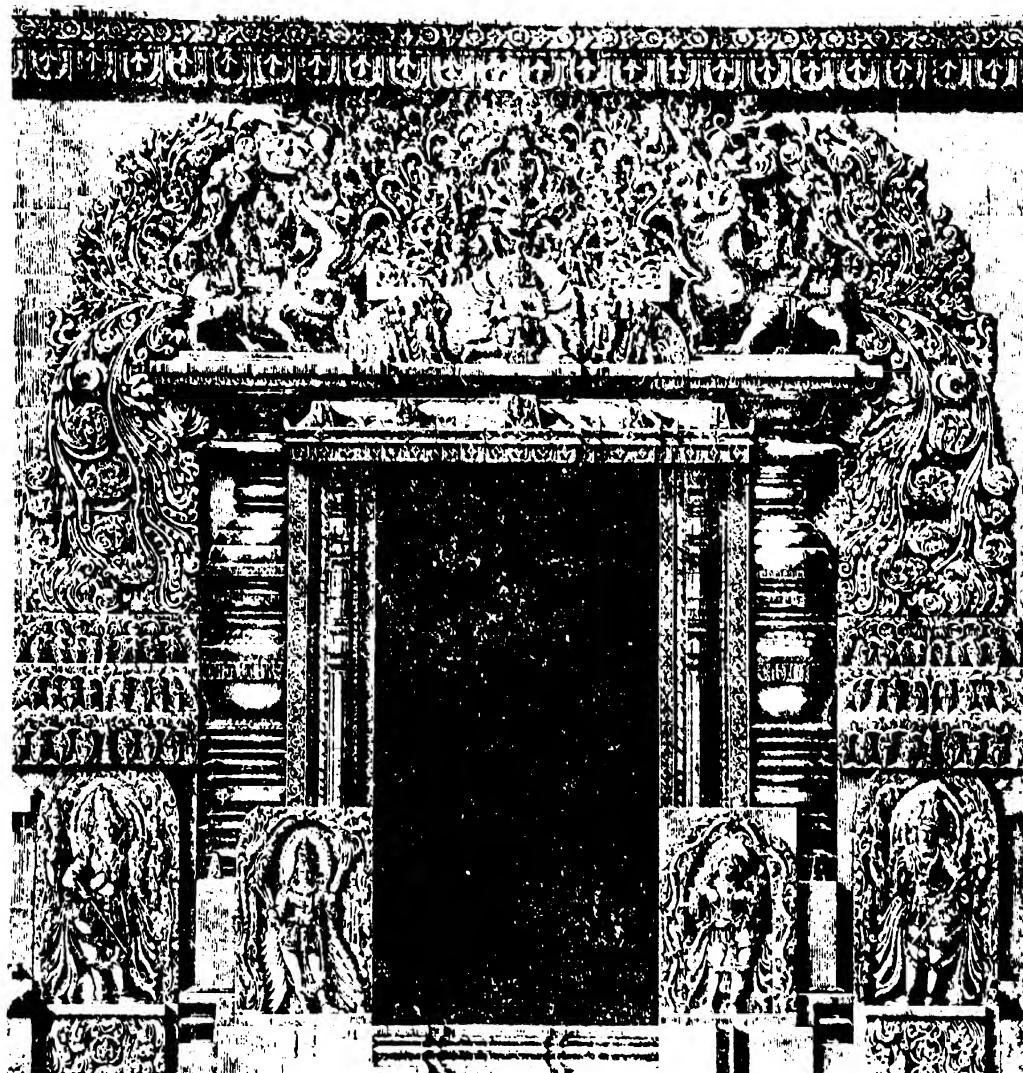
Tenth screen.—The top panel has Lakshminārāyaṇa flanked by chauri-bearers. In the second we see Hanumān and Garuḍa fighting over what looks like a *linga* placed between them. Both of them have laid their hands on it. The *linga* is split into two halves by the discus of Vishṇu seated above. The combatants seem to have exchanged their head-dresses during the fight: we see Hanumān wearing the crown of Garuḍa.

The pillars at the sides of every screen have on their capitals figures standing out supporting the eaves. These bracket figures, which are mostly female, are wonderful works of art. They are called *madanakai* figures in Kannada. Two of them represent Durgā and three are huntresses, one bearing a bow and the others shooting birds with arrows. Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves. Several of them are represented as wearing breeches. Once there were forty of them around the temple, and it is fortunate that only two are now missing. Four of these can be seen on Plate V, four on Plate VI, and two each on Plates XII, XIII and XV. Out of these ten figures, six are shown separately on Plate XVI. Of the 38 figures now standing around the temple, it is interesting to note that 18 are signed images, i.e., they bear inscriptions on their pedestals giving the names of the artists who executed them. The majority of the *madanakai* figures are also represented in miniature in the sixth frieze of the railed parapet.

Beyond the *jagati* or railed parapet we have on the walls around the temple 80 large images, of which only 19 are female. The images are not in a continuous row as in other temples of this style, e.g., the Kēśava temple at Sōmanāthapūr, but stand apart from one another with some interval.

EAST DOORWAY OF THE KESAVA TEMPLE.

PL. VII.

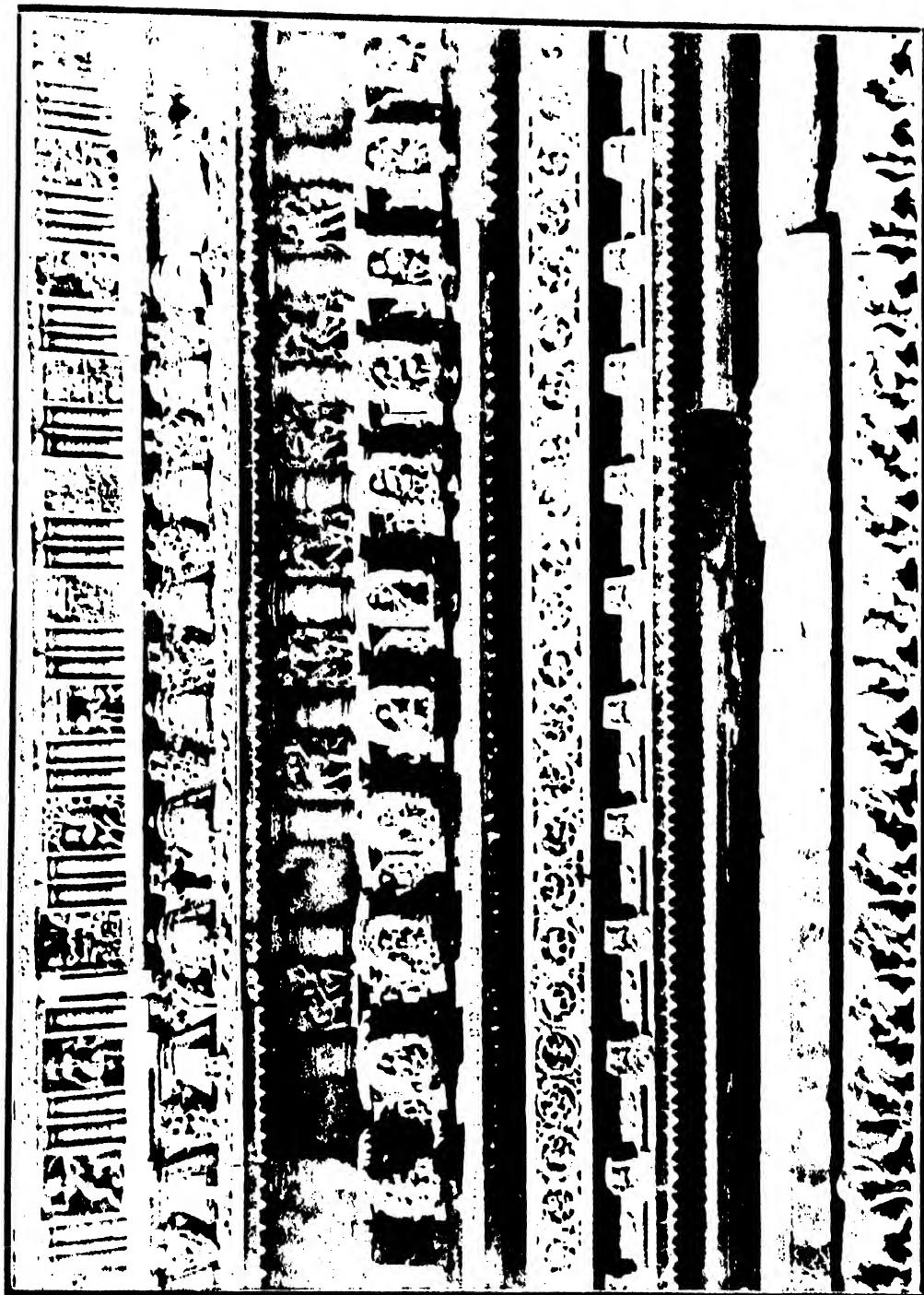


SCALE IN FEET

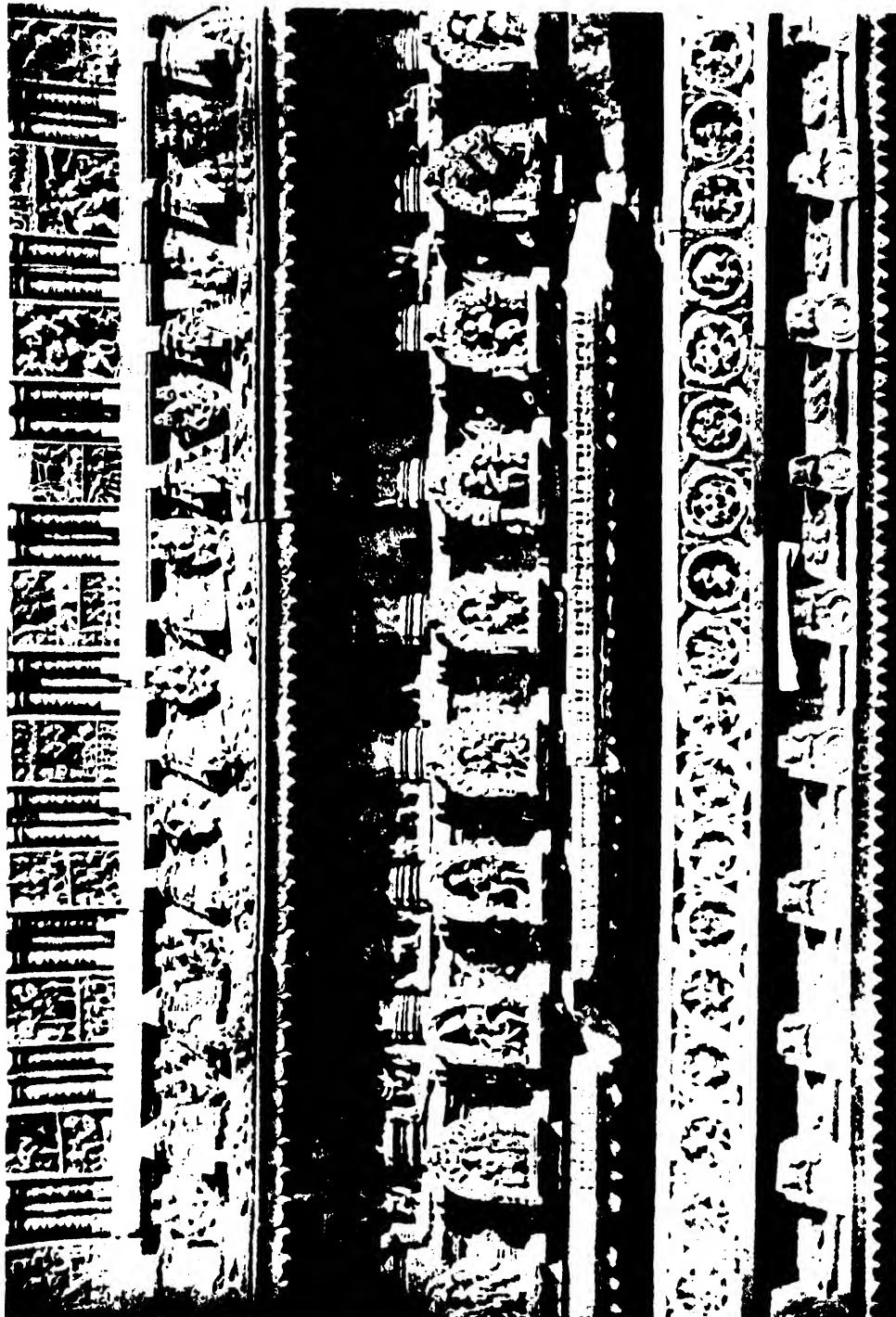
between them. The figures representing gods and goddesses may be analysed thus:—Vishṇu 32, the same as Lakshminārāyaṇa 2, as Vāmana 1, as Narasimha 2, as Varāha 2, as Ranganātha 1, and as Balarāma 1; Siva and Pārvati, standing, 1; Śiva as the destroyer of Andhakāsura and Gajāsura 3; Harihara 2; Sūrya 4; Pārvati including Durgā and Mahishāsuramardini 5; Bhairava 2; Manmatha and Rati 1; also one each of Gaṇeśa, Brahma, Sarasvati, Garuḍa and Chandra. There are also figures of Rāvaṇa, Daksha, Arjuna, Bali and Śukrāchārya. Two of the large images on the walls, Narasimha in the south-west and Ranganātha in the north-east, are enshrined in ugly structures which mar the beauty of the temple. But from the inscriptions Bēlūr 25 and 30 we learn that these structures were put up in about 1173 and 1588 respectively. There are also figures of gods and goddesses in the third, fifth and sixth friezes of the railed parapet. Four of the large images on the west wall, two representing Vishṇu, one Sarasvati and one Manmatha with Rati, are shown on Plate XVII.

Attached to the outer walls of the *garbha-griha* in the three directions are three elegantly executed car-like niches in two storeys enshrining Vishṇu figures. Each storey is adorned with a railed parapet. On the niches are sculptured from the bottom upwards these friezes—(1) elephants, (2) lions, (3) horsemen, (4) turreted pilasters, and (5) a rail with figures, mostly female, between double columns. Plate XVIII shows the north niche. The outer walls of both the storeys have figures on them. The south niche has on the left outer wall Vishṇu below and Sarasvati above; and on the right wall Vishṇu below and a sixteen-armed Nārāyaṇa seated on a lotus above, a four-armed Garuḍa supporting the lotus with two hands, the other two being folded. The west niche shows on the left wall Vishṇu below and Bhīma attacking Bhagadatta's elephant above; and on the right wall a female figure holding a vessel in the left hand and a flower in the right hand with Garuḍa to the right, below, and Sarasvati and another female figure above. The Vishnu figure inside is a signed image. The left wall of the north niche shows below a female figure with two children at the sides said to represent Kṛishṇa and Balarāma. The child to the right holds a young lion with a rope. May it represent Bharata, Śakuntalā's son? The upper portion has a female figure. The right wall of the same niche has a female figure below and Durgā above.

A few interesting sculptures in the temple may be noticed here :—Bala-*rāma* with a discus in the left hand and a plough in the right; Chandra holding *kumudas* or water-lilies in both the hands; and Narasimha with sixteen hands killing Hiranyakasipu, with Kayadhu, the mother of Prahlāda, and Garuda at the sides. The last *madanakai* figure to the left of the north doorway, which represents a huntress, is flanked by two small figures, of which the one to the left is represented as carrying a bamboo lath to the ends of which are tied a deer and a crane shot in the chase; while the other gets a thorn removed from the leg by a seated figure which uses a needle for the purpose. The second *madanakai* figure to the right of the east doorway holds in its hand betel leaves which are true to nature, while the small figure at its left side squirts scented water with a syringe. In the creeper-like canopy of the figure to the left of the north doorway is sculptured on a fruit a fly, perfect in every detail, on which a lizard is preparing to pounce. In the rail or eighth frieze are seen—to the right of the north doorway a king and his queen seated witnessing a wrestling match; also six *Pandarams* or Saiva devotees with their heads covered; to the left of the same doorway a man with a long coat, hood and *kammarband* or belt in the act of cutting off his head before a seated goddess (perhaps Durga) who stops him; and to the right of the north-east ugly structure enshrining Ranganātha a chain of destruction—a double-headed eagle or *gandabherunda* attacking a *sarabha*, which attacks a lion, which in its turn attacks an elephant, the latter seizing a snake which is in the act of swallowing a rat—with the figure of a sage wondering at the sight. In the sixth frieze, to the left of the north doorway is observed a female figure stripping itself on finding a lizard in the cloth, the lizard being shown to the left. Similarly, one of the *madanakai* figures, the second figure to the right of the north doorway (Plate VI), is represented as stripping itself on finding a scorpion in the cloth, the scorpion being shown on the base. But people attribute some mysterious power to the figure in the sixth frieze and believe that pouring oil over it wards off the evil effects of a lizard falling on the body. It may be remarked in passing that about sixty-eight figures in this frieze are missing. In the fifth frieze, to the left of the south doorway is seen a female figure drawing a picture on a board; also a figure of the nude Mohini along with that of Dakshināmūrti dressed in a check long coat with *kammarband*.



RAILED PARAPET ON THE SOUTH WALL.



RAILLED PARAPET ON THE SOUTH WALL, ENLARGED, OMITTING BOTTOM FRIEZE

In the third frieze are seen two figures carrying a bamboo lath on the shoulders with dead game tied at the ends, figures shooting with guns and a figure of Jina.

At the sides in front of all the three entrances there are two fine pavilions with two more opposite to them at some distance on a lower level, the upper ones containing as a rule figures of Vishṇu and the lower ones those of Bhairava, Mahiṣāsuramardini and so forth. These pavilions have a frieze of elephants on the base. Plate XIX gives the front view of the upper pavilion to the left of the east entrance and Plate XX a side view of that to the right. There are likewise three more pavilions on a lower level opposite to the three car-like niches around the *garbha-griha*. These have three friezes—elephants, lions and horsemen—on the base. All the nine lower pavilions have figures inside, though in some cases the original figures have been replaced by modern ones. The left lower pavilion at the east entrance has Bhairava and the right, Durgā; the left pavilion at the south entrance has Tāṇḍavēśvara, which is not the original figure, and the right, Brahmāni with three faces and the swan emblem; and the left pavilion at the north entrance has Vishṇu, not the original figure, and the right, Mahiṣāsuramardini. The one opposite to the south car-like niche has Durgā, that opposite to the west niche Vaishṇavi, and that opposite to the north niche Gaṇapati, not the original figure. Each doorway has at the sides the Hoysala crest, i.e., a figure of Saṭa, the progenitor of the Hoysala family, stabbing a tiger. Plate XX shows one of these figures.

The *navaranga* or central hall appears to have been originally left open as in the Kīrti-Nārāyaṇa temple at Talkāḍ¹ without door-frames and screens. In the latter temple the walls subsequently raised conceal the inscriptions on the sides of several of the pillars. The door-frames of the *navaranga* of the Bēlūr temple are surely of a subsequent period as evidenced by the mutilation of the side pillars and the concealment of the inscriptions on them by the figures on the jambs. This fact is borne out by the inscription Bēlūr 72 which tells us that the door-frames, doors and perforated screens were caused to be made by Ballāla II (1173–1220), the grandson of Vishṇuvardhana. The *mukha-maṇṭapa* or hall in front of the Kēśava temple, known as the *bali-maṇṭapa*, is a later structure. It is also called Nāgināyaka's

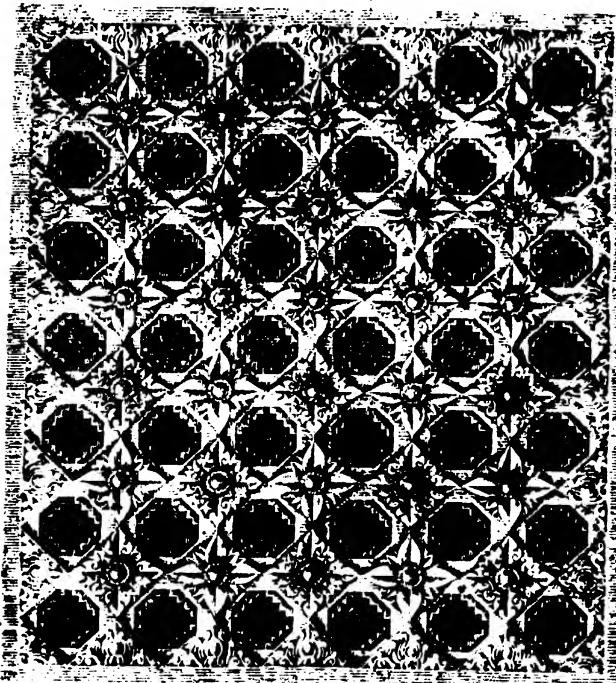
¹ Mysore Archaeological Report for 1912, para 21.

manṭapa owing to a chief of that name having built it. It was in existence before 1557, since Bēlūr 28 records a grant in that year for taking the god to the *manṭapa*.

The work inside the Kēśava temple is even finer in some respects than that outside. The image of Kēśava, or Vijaya-Nārāyaṇa as it is named in the inscriptions, is a very handsome figure, about 6 feet high with *prabha* or halo, standing on a pedestal, about 3 feet high, flanked by consorts. It has four hands, the upper two holding a discus and a conch and the lower two, a lotus and a mace. The *prabha* has the ten *avatāras* or incarnations of Vishṇu sculptured on it. The *sukhanāsi* doorway, flanked by *dvara-palakas* or doorkeepers, is elegantly executed (Plate XXI). Its pediment, with a figure of Lakshminārāyaṇa in the centre, shows excellent filigree work. The *makaras* at the sides bear Varuṇa and his consort on the back. The four pillars in the *sukhanāsi* are later additions. According to Bēlūr 52 they were set up in 1381 to support the dilapidated roof by order of the Vijayanagar king Harihara II by his minister Kampaṇṇa. The beam in front of the *sukhanāsi* doorway has sculptured on it the twenty-four *murtis* or forms of Vishṇu. The *navaranga* has raised verandas on both sides of the three entrances. The pillars, which are artistically executed, are of three different sizes, and, with the exception of the central four, all differ from one another in design. The arrangement of the pillars enhances the beauty of the structure. Plate XXII gives the view of a portion of the *navaranga* with its pillars. Two pillars on the verandas at the sides of the east entrance are shown on Plate XXIII. Two other pillars in the *navaranga* deserve special notice. The well-known Narasimha pillar (Plate XXIV), which apparently used formerly to revolve, is carved with minute figures all round from the top to the bottom. One of the figures, a tiny bull, is known as *kadale-basava*, because it is of the size of a seed of the Bengal gram (*kadale*). A small space on the south face of the pillar is said to have been left blank by the artist who prepared the pillar as a challenge to any artist who can appropriately fill it up. The other pillar, standing to the right of the *sukhanāsi* doorway, shows marvellous filigree work (Plate XXV). It is carved with a female figure in front and has eight vertical bands with fine scroll work the convolutions of which show delicately executed figures representing the Hindu triad of gods, the ten incarnations of Vishṇu, the

SCREEN. GEOMETRICAL DESIGN.

Pl X

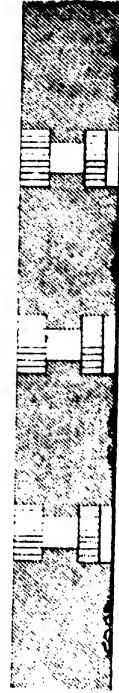


Plan at A.R



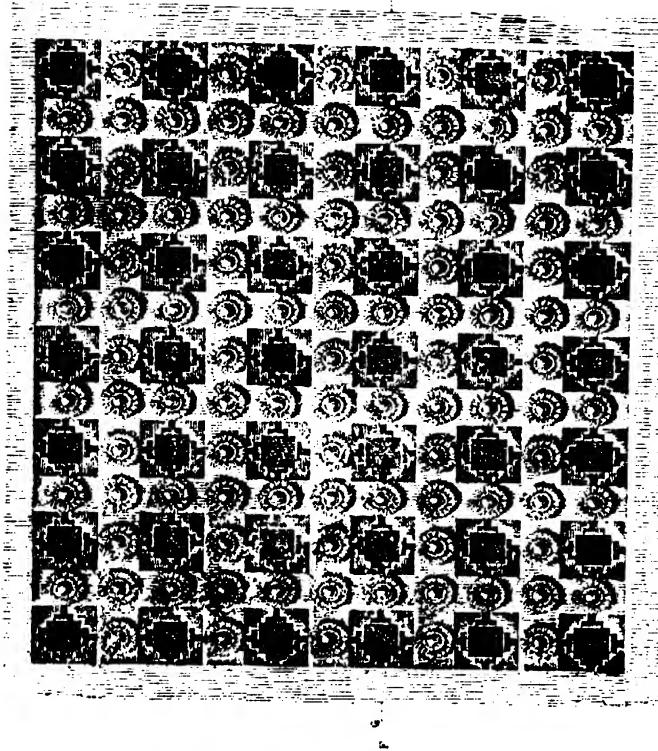
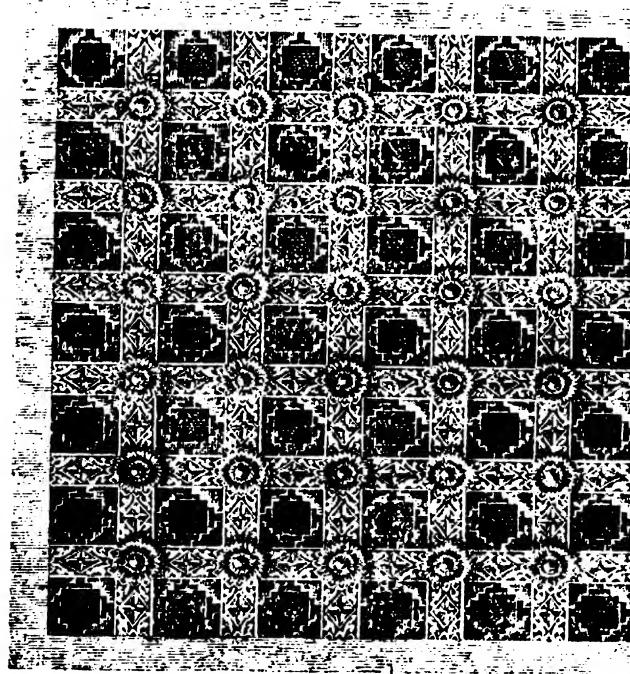
Scale in feet.

Plan at C.D



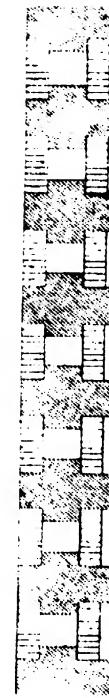
SCREEN GEOMETRICAL DESIGN.

Pl. XI.



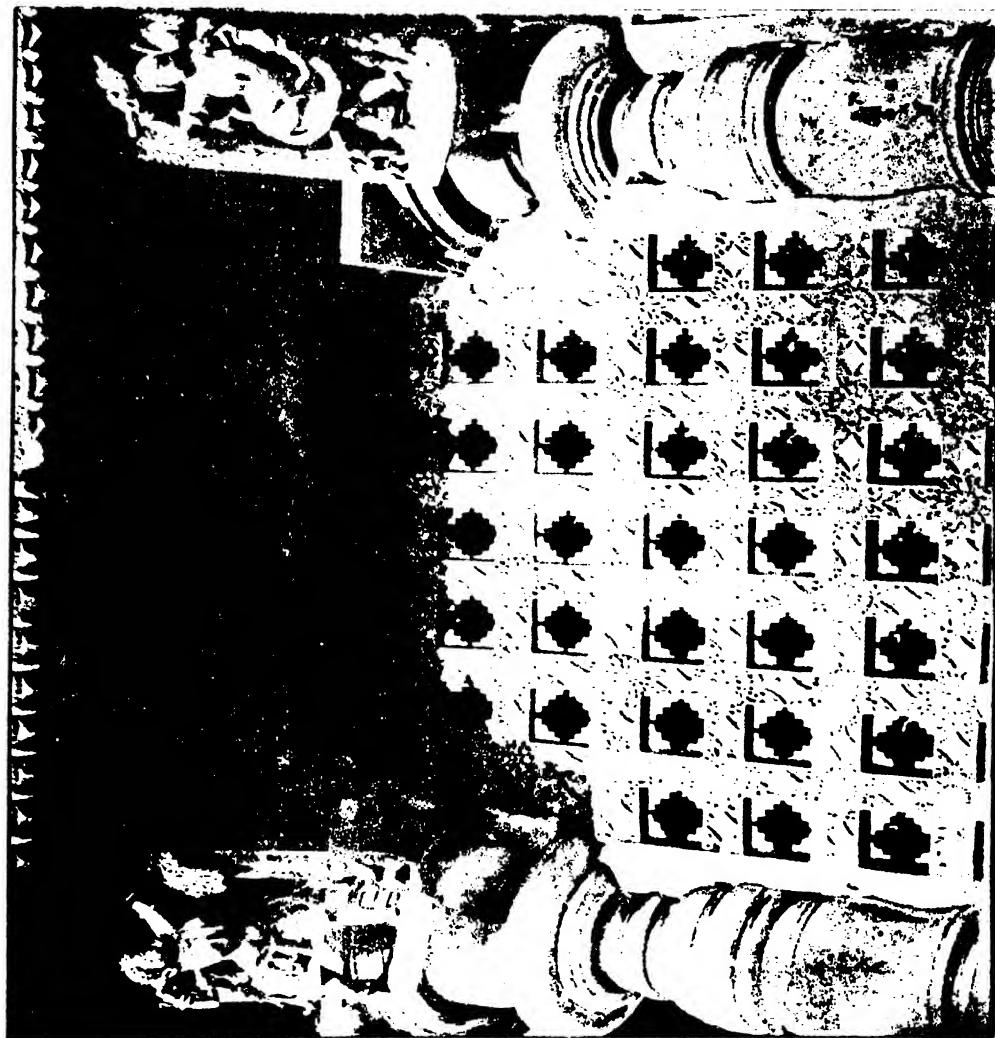
Plan at E.W.

Plan at G.R.



Scale 1/4 inch = 5 Feet.

SCREEN, GEOMETRICA ES



ashṭa-dikpalakas or regents of the eight directions and so forth. There are also lions represented with the faces of other animals. This is perhaps the most beautiful pillar in the temple.

The four central pillars support a large domed ceiling, about 10 feet in diameter and 6 feet deep, which is a grand piece of artistic workmanship remarkable for richness of ornamentation and elaboration of details. Plate XXVI shows a portion of it.¹ The lotus bud depending from the top has Brahma, Vishṇu and Śiva sculptured on it and the bottom frieze illustrates scenes from the Rāmāyaṇa. There are four exquisitely carved female *madanakai* figures standing on the capitals of the four central pillars. Of these, three are signed images. The one on the south-east pillar (Plate XXVII) has a parrot seated on the hand. The bracelet on the hand of this figure can be moved up and down. From the inscription on the pedestal of the image on the south-west pillar (Plate XXVIII) we learn that it represents dancing Sarasvati. The head ornament of this figure can be moved. The figure on the north-east pillar (Plate XXIX) is shown as dressing the hair and the one on the north-west pillar (Plate XXX) as dancing. The remaining ceilings in the *navaranga* are mostly flat and oblong in shape. Those in front of the entrances have the *ashṭa-dikpalakas* sculptured on three separate panels. One of the ceilings at the east entrance has Narasimha killing Hiranyaśākīpu in the centre (Plate XXXI), the one corresponding to it at the south, Varāha, and that at the north, Kēśava. It will be noticed that these figures are the same as those carved on the pediments of the respective doorways. The ceilings over the verandas show better work than those at the entrances. The west veranda at the south entrance has a frieze depicting scenes from the Rāmāyana.

As stated before, eighteen of the bracket or *madanakai* figures around the temple, three *madanakai* figures in the *navaranga* and the Vishṇu figure in the west car-like niche bear inscribed on their pedestals the names of the artists who prepared them. Such labels have also been noticed in the Kēśava temple at Sōmanāthapūr.² Among the names of the artists inscribed in the Kēśava

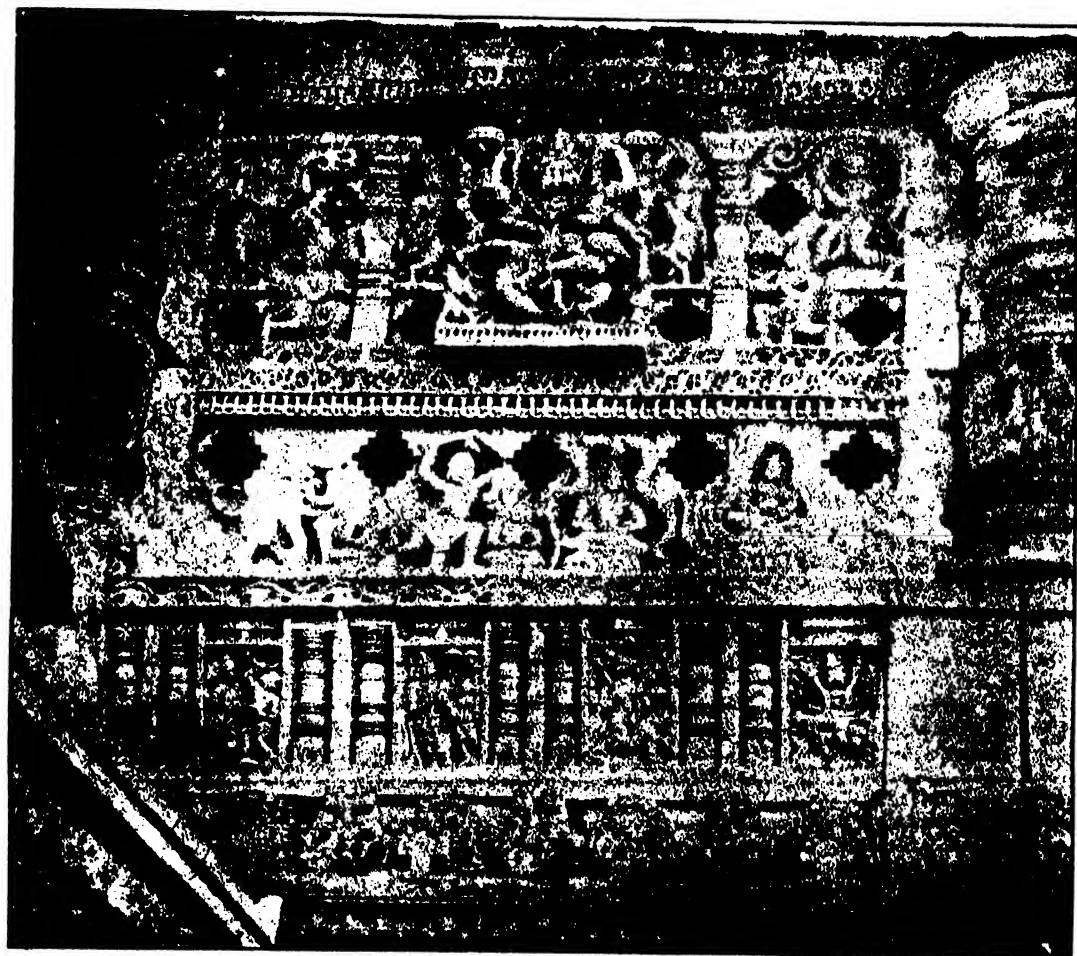
¹ There is a rafter put across the ceiling for swinging the *utsava-vigraha* or processional image of the temple on certain occasions. As this is not only an eye-sore but also a danger to the safety of the ceiling, it has to be removed and some other arrangement made to swing the god.

² *The Kēśava Temple at Sōmanāthapūr*, page 5.

temple at Bēlūr may be mentioned Dāsōja, his son Chāvaṇa, Chikka Hampa, Malliyāna, Padari Mallōja, Kencha Malliyāṇa, Masada and Nāgōja. It is interesting to note that some of the labels give a few details about the sculptors, such as their native places, parentage, characteristic titles and so forth. Dāsōja and his son Chāvaṇa belonged to Balligrāme, i.e., Belgāmi in the Shikārpūr Taluk of the Shimoga District. The former had the title "smiter of the crowd of titled sculptors" (*biruda-ravāri-gondala-badiva*) and the latter the title "a Śiva to the Cupids titled sculptors" (*biruda rāvāri-Madana-Mahēśa*). Chāvaṇa is also described as a bee at the lotus feet of the god Dharinēśvara of Balligrāme and is stated to have done his work at the instance of Kēśavadēva. A second title, "a bheruṇḍa to the śarabhas rival sculptors" (*machcharipa-rāvāri-śarabha-bheruṇḍa*), is also applied to him. Of Chikka Hampa it is stated that he was Tribhuvanamalla-Dēva's artist, that he prepared some of the images in the *maṇṭapa* or hall of the god Vijaya-Nārāyaṇa built by Hoysaḷa Biṭṭi-Dēva (or Vishṇuvardhana), that he was the son of Inēja and that he had the title "champion over rival sculptors" (*machcharipa-rāvārigaṇḍa*). Malliyāṇa calls himself the artist of the mahā-maṇḍalēśvara Tribhuvanamalla capturer of Taṭakāḍu bhujabala-Vira-Ganga-Hoysaḷa-Dēva (Vishṇuvardhana), and bore the titles "a tiger among sculptors" (*ravāri-puli*) and "a thunderbolt to the mountains rival titled sculptors" (*machcharipa-biruda-ravāri-giri-vajradanda*). It is stated of Padari Mallōja that he was the son-in-law or sister's son (*aliya*) of Vadōja of Nālvatubāḍa and had the title "a pair of large scissors to the necks of titled sculptors" (*biruda-ravāri-gaḍa-gaṇḍagattari*). Nāgōja is described as the artist of the god Svayambhu-Trikūṭēśvara of Gadugu (Gadag), as the delighter of the hearts of the good and as a bee at the lotus feet of Sarasvati. He was the son of Kāṭōja and bore the title "? confounder of sculptors" (*ravāri-jagaduḍa*). Masada was the son of Yallaṇṇa. Two more labels give some details without naming the artists. One of them styles the artist the Viśvakarma of the Kali age and applies to him the titles "a lion to the elephants titled sculptors" (*biruda-ravāribha-kaṇṭhīrava*) and "smiter of the crowd of titled sculptors." He belonged to Lokkigundi. The other label describes the artist as a pupil (*maṇi*) of Tribhuvanamalladēva of the great *agrahara* (or rent-free village) Bēhūr in the Kuntāla country. Another label in which the name of the artist is effaced states that he was the son-in-law



SCULPTURED SCREEN, DARBAR OF VISNUGADHNA



SCULPTURED SCREEN, STORY OF PRAHLADA



SCULPTURED SCREEN, DARBAR OF NARASIMHA

or sister's son of Chālōja of Nälvatubāda and had the title "smiter of the crowd of titled sculptors." This was also the title of Dāsōja, and it is just possible that this and the other label noticed above giving the same title may refer to the same artist.

Four images bear the signature of Dāsōja, four of his son Chāvaṇa, three of Malliyaṇa, two of Chikka Hampa, and one each of Padari Mallōja, Kencha Malliyaṇa, Masada and Nāgōja. The two upper figures on Plate XVI, which are also seen on Plate XII, and the figures on Plates XXVIII and XXIX represent four such signed images; the first figure on Plate XVI, which represents a huntress, and the figure on Plate XXIX being the work of Dāsōja, and the second figure on Plate XVI with a monkey pulling at its cloth and the figure on Plate XXVIII, that of his son Chāvaṇa. The figure on Plate XXVII is also a signed image; but the label does not name the artist—it merely states that he was a pupil of Tribhuvanamalladēva of Bēhūr in the Kuntala country. The period of all these sculptors is about 1117, the year in which the god was set up in the temple. There are likewise four more signed images in the buildings outside the Kēśava temple, the names of the sculptors being Bhaṇḍāri Madhuvaṇṇa, Madhuvaṇṇa, Bēchama and Gumma Bīraṇa. It is very probable that these artists belong to a later period. Two of these images, Ādhārasakti and Vēṇugōpāla, executed by Bhaṇḍāri Madhuvaṇṇa and Madhuvaṇṇa respectively, are exhibited on Plate XXXII.

A few words may now be said about the other temples and buildings in the enclosure. The Kappe-Chennigarāya temple, situated to the south of the Kēśava temple, measures 124' by 105' and has two cells with entrances opposite to each (Plate II). The chief cell with the figure of Kappe-Chennigarāya has a *sukhanāsi* and faces east, while the other with a figure of Vēṇugōpāla faces north. Plate XXXIII gives the east view of the temple. The *sukhanāsi* doorway (Plate XXXIV) is well executed and its pediment, like that of the same doorway in the Kēśava temple, has a figure of Lakshminārāyaṇa flanked by *makaras*. Here, however, Varuṇa is represented as seated under a canopy leaning against the *makara* and not as riding it as there. The pediment of the doorway of the other cell has a figure of Narasimha killing Hiranyakasipu flanked on either side by a *makara*, a Vishṇu figure and an elephant. The niches at the sides of the *sukhanāsi* doorway enshrine figures of Lakshminārāyaṇa, while those at the sides of the other cell have figures

of Sarasvati and Gaṇapati. Opposite to the Sarasvati niche is another with a figure of Mahiśāsuramardini (Plate XXXV). The ceilings are elegantly carved. Two of them are shown on Plates XXXVI and XXXVII. The four central pillars of the *navaranga* had once four *madanakai* figures each on their capitals, but now there are only three left. As in the Kēśava temple there are raised verandas on both sides of the entrances. The outer walls have no sculptures. There are three niches in the three directions around the *garbhagriha* of the chief cell. The god Kappe-Chennigarāya is so named because according to tradition there was found in a cavity near the navel of the image a *kappe* or frog. Chennigarāya is a popular name of Chenna-Kēśava or the beautiful Kēśava. The following is the tradition referred to above;—

Kaidāla, a village in the Tunkūr Taluk, which formerly bore the name of Krīdāpura and was the capital of a state, was the native place of the famous architect and sculptor Jakaṇāchāri. His career began while Nrīpa-Rāya was ruling in Krīdāpura. He then left his native place and, entering the service of various courts, produced the works by which his fame is to this day upheld. After his departure, a son, Dankaṇāchāri, was born to him, who when grown up, set out in search of his father, neither having ever seen the other. At Bēlūr the young man found the Kēśava temple in course of erection and remarked that the image of Chennigarāya had a blemish. As this would be a bar to the image being made an object of worship, the sculptor, who was no other than Jakaṇāchāri himself, hastily vowed to cut off his right hand if any defect could be found in an image he had carved. To test the matter the figure was covered with sandal paste, which dried on every part except around the navel. In this on examination was found a cavity the son had detected, containing a frog and some sand and water. Mortified at the result, Jakaṇāchāri cut off his right hand, and enquiries as to who his critic was, led to the unexpected discovery of their mutual relationship. Subsequently Jakaṇāchāri was directed in a vision to dedicate a temple to the god Kēśava in Krīdāpura, his native place. Thither he accordingly returned, and no sooner was the temple completed than his right hand was restored. In commemoration of this incident the place has ever since been called *Kaidāla*, the restored hand.

On a pillar of the *mahadvāra* or outer gate of the Kēśava temple at Kaidāla is a figure, about 1½ feet high, standing with folded hands wearing





R. LARGE IMAGES ON THE WEST WALL



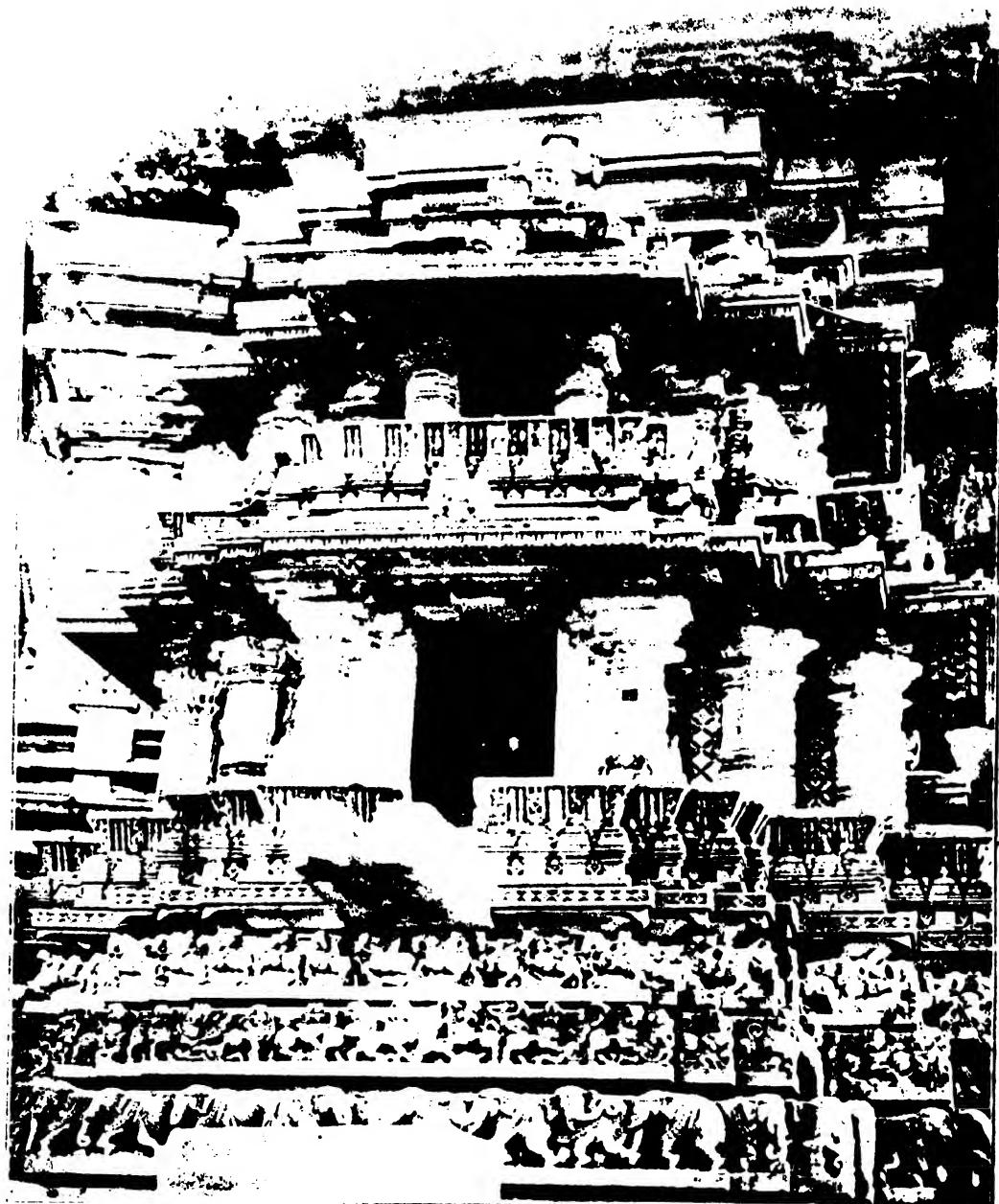
an *uttariyam* or upper cloth and armed with a dagger, which is said to represent Jakanāchāri who built the temple. But this tradition does not appear to be worthy of credence. The existence of a sculptor named Jakanāchāri, who is supposed to have built all the artistic structures of different periods in Mysore and elsewhere, is itself doubtful, seeing that no such name has been met with in any of the ornate buildings so far examined, though the names of numerous other sculptors have been noticed. Further, the expression Kaidāla does not by any means convey the sense "a restored hand" in Kannada, though both the words *kai* and *taṭa* mean "a hand". Again, the name of the village being Kaidāla with a long *a*, the supposed meaning of Kaidāla, even if correct, cannot be attached to it. It is very likely that the figure on the pillar, referred to above, represents a chief who caused the temple or the *mahādvāra* to be erected.

An inscription newly discovered on the pedestal of the image of Kappe-Chennigarāya, which consists of an *anushṭubh* verse, states that the image was set up by Śāntale, the seior queen of Vishṇuvardhana. The incomplete inscription Bēlūr 16 on the wall to the left of the north entrance of the Kappe-Chennigarāya temple, which is similar in contents, as far as it goes, to Bēlūr 58 and 71 recording the consecration of the image of Kēśava (Vijaya-Nārāyaṇa), and which ends with the praises of queen Śāntala-Dēvi, was evidently intended to record the consecration of Kappe-Chennigarāya. Opposite to this temple, near the Elephant's Gate, stands a stone slab carved with a male and a female figure standing side by side with folded hands under an ornamental canopy (Plate XXXVIII). The rich dress and the ornaments with which they are decorated evidently indicate high rank. The male figure wears a cone-shaped cap, partly covering the ears, and a robe extending down to the feet with an *uttariyam* thrown over it. It also wears large earrings with four? diamonds in each. The female figure is also richly dressed and ornamented. Unfortunately, the faces of the figures are injured, though the other parts are intact. It is highly probable that the figures represent Vishṇuvardhana and his queen Śāntale, who set up respectively the gods Vijaya-Nārāyaṇa and Kappe-Chennigarāya. The Vira-Nārāyaṇa temple to the west of the Kēśava temple is a small neat building measuring 70' by 56'. It consists of a *garbha-griha*, a *sukhanasi* and a *navaranga*, and has a row of large images on the outer walls. Plate XXXIX gives the east

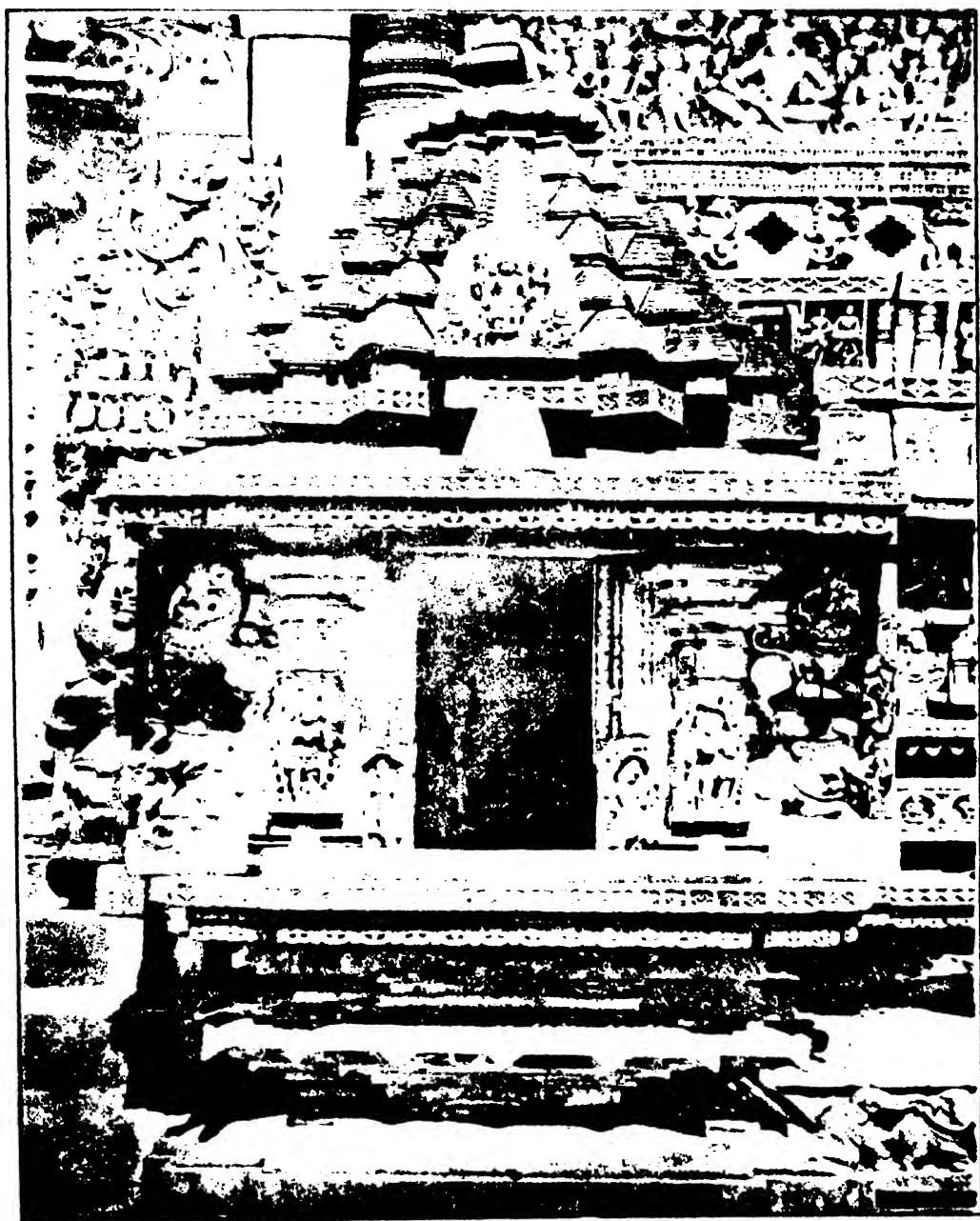
view of the temple. The number of large images is 59, of which 36 are female. The deities represented are Vishṇu, Śiva, Brahma, Pārvati, Sarasvati and Bhairava. The sculptures on the north wall representing Bhīma's fight with Bhagadatta and his elephant are very well executed. The west wall shows a peculiar standing figure with three crowned heads. It is richly ornamented and holds a discus and a conch in the upper hands, the other hands being broken. It does not seem to represent Dattātrēya. The inscription Bēlūr 58, of 1117, registers grants for the three gods Vijaya-Ñārāyaṇa, Chenna-Kēśava or Chennigarāya and Lakshminārāyaṇa. It is probable that the third god is identical with the image in this temple, though it is now known as the Vira-Ñārāyaṇa temple. It will thus be seen that the three temples—the Kēśava, the Kappe-Chennigarāya and the Vira-Ñārāyaṇa—belong to about the same period.

The *garbha-griha*, surmounted by a tower, of the temple of the goddess Sōmanāyaki situated to the south-west of the Kēśava temple is also popularly assigned to the same period (Plate I, left end). The front portion of this temple is said to be a later structure built by a member of the Daṭavāyi family of Kaṭale. The tower of the Kēśava temple, which is no longer in existence, was, it is said, exactly like that of the Sōmanāyaki temple, only much larger in size. According to Fergusson the upper part of the tower was anomalous¹. But this anomaly can easily be accounted for by the vicissitudes through which the original tower had passed. From Bēlūr 24 we learn that the wood work of the tower having rotted and fallen, it was repaired in 1298 by order of the great minister Khaṇḍeyarāya Sōmeya-daṇṇāyaka. The temple suffered injury at the time of the Muhammadan invasion in 1310, and is said to have been shut up till the time of the Vijayanagar king Harihara II (1377-1404). Bēlūr 63 tells us that in 1387 the tower was repaired and a gold *kalāsa* or finial fixed on it when Muddapa was the minister of Harihara II. According to Bēlūr 64 and 65, the same work was done again in 1736 during the rule of the Mysore king Kṛishṇa-Rāja and the minister Nanja-Rāja, and once again in 1774 when the Mysore king Chāma-Rāja and Navāb Bahadar Haider Ali ruled the earth. With so many vicissitudes it is no wonder that the style of the tower was incongruous. It has been a frequent source of trouble since, and been rebuilt, but has now disappeared altogether.

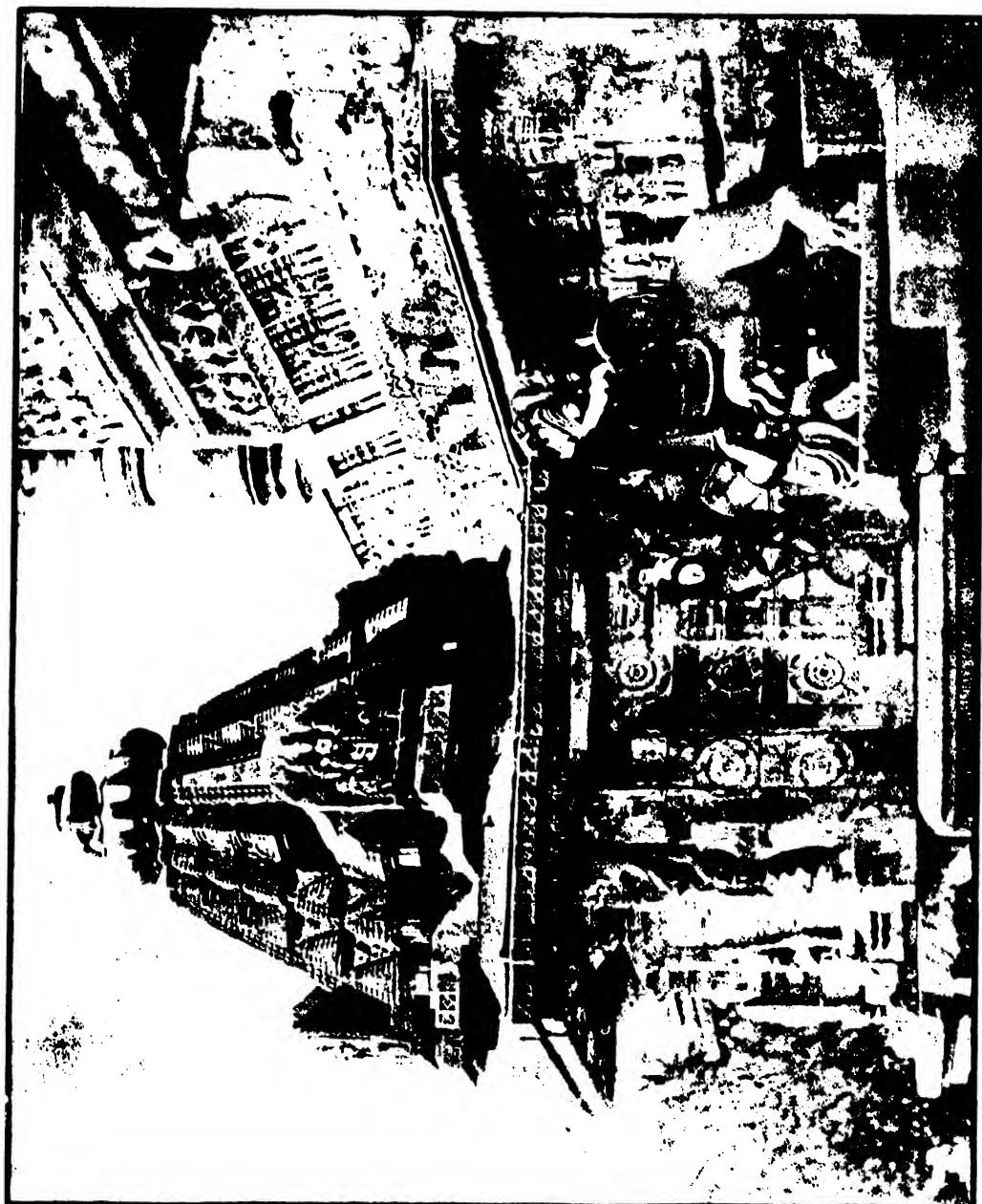
¹ *History of Indian and Eastern Architecture*, I, 440.



NORTH CAR-LIKE NICHE



FRONT VIEW OF PAVILION TO LEFT OF EAST ENTRANCE



SIDE VIEW OF PAVILION TO RIGHT OF EAST ENTRANCE

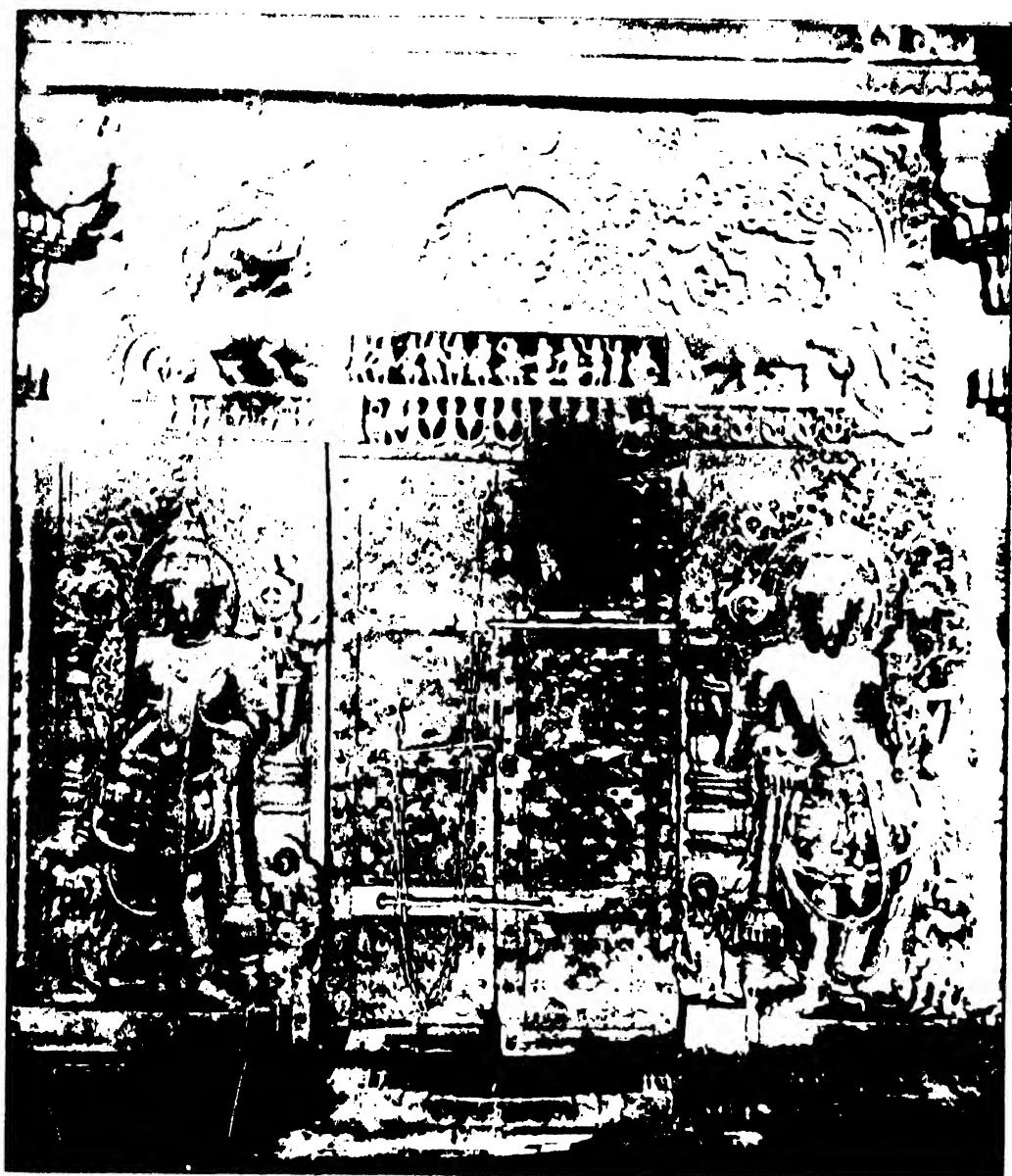
The temple of the goddess Āṇḍāl, situated to the north-west of the Kēśava temple, has a row of large images on the outer walls (Plate XL). The basement and the top have also here and there friezes of elephants, scroll work and Purānic scenes. The structure has the appearance of having been built with the materials belonging to some ruined temple of an earlier period. The number of large images on the outer walls is 31, of which 19 are female. The canopies over the figures, which differ from one another, show elegant workmanship. Besides the usual deities, Lakshmi and Mōhini are also represented here. Two of the figures on the south wall are signed images executed by Bēchama and Madhuvaṇṇa. The handiwork of Madhuvaṇṇa, which is a figure of Vēnugōpāla, is shown on Plate XXXII. Plate XLI shows a fine figure of Lakshminārāyaṇa flanked by female chauri-bearers on the same wall.

Other temples in the enclosure are those of Jiyar, the Ālvārs, Narasimha and Rāma, situated in a line to the east of the Kappe-Chennigarāya temple, and those of Dēśikar, Kṛishṇa, Bhāshyakara or Rāmānujāchārya and Ānjanēya to the east of the Āṇḍāl temple. Several of these are later additions. Jiyar, also known as Varavara-muni and Maṇavāla-māmuni, was a Śrīvaishṇava teacher and author who flourished in the 14th and 15th centuries. On the south wall of the Jiyar temple is a figure of Ādharasakti executed by Bhaṇḍāri Madhuvaṇṇa, which is shown on Plate XXXII. The Ālvārs are Śrīvaishṇava saints who composed Tamil hymns in praise of Vishṇu known as the *Nalayira-prabandham* consisting of nearly four thousand stanzas. On the basement of the temple of the Ālvārs, both inside and outside, runs a frieze representing scenes from the Rāmāyaṇa. Dēśikar, also known as Vēdāntāchārya, was a Śrīvaishṇava teacher and author who lived in the 13th and 14th centuries.

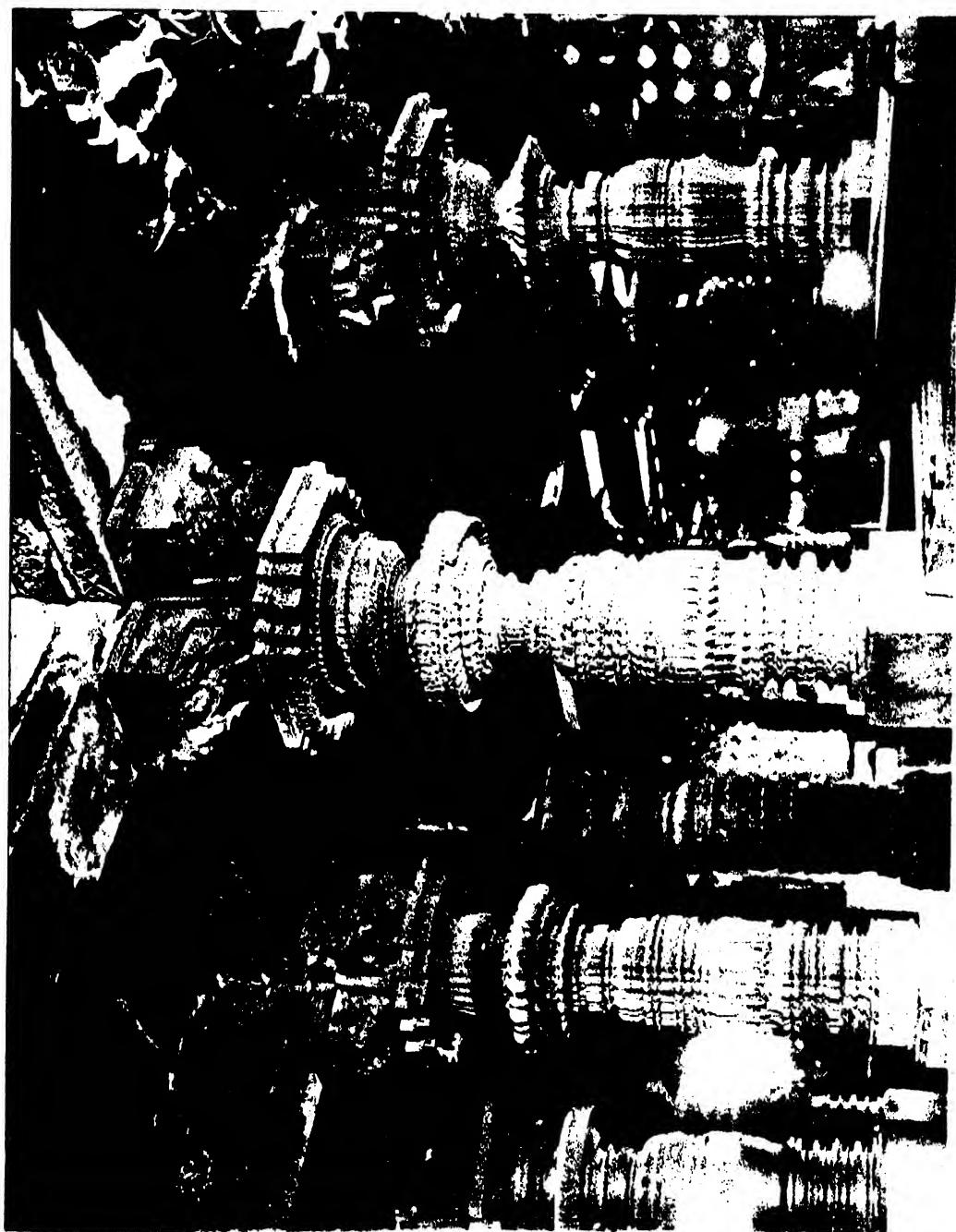
Of the remaining structures in the enclosure, the building in the north-west corner was, according to Bēlūr 20, erected in 1180 by Ballāla II to serve as a *kōṭṭara* or granary. We also learn from Bēlūr 2 and 72 that he built the fine pond known as Vāsudēva-sarōvara situated in the north-east corner. At the entrance to this pond are two elephants at the sides, and two pavilions to the north and south. The *maṇṭapa* to the south of the Vira-Nārāyaṇa temple is known as the Vāhana-maṇṭapa, because the temple vehicles (*vāhanas*) are kept there. One of its pillars bears an inscription,

Bēlūr 18, recording a grant in 1292 by the Hoysāla king Ballāla III, but as the grant relates to a Śiva temple in some other place it is doubtful if the *maṇṭapa* is of this period. The *maṇṭapa* to the south-east of the Kēśava temple, known as the Suvarṇa-maṇṭapa or Kalyāna-maṇṭapa, which has a figure of Sugrīva in it, is said to have been built by the Mysore king Kanṭhirava-Narasa-Rāja-Oḍeyar (1638-1659). The building to the south of the north outer gate is the *ugraṇa* or storchouse and the one adjacent to it, the *pakaśale* or kitchen. Both have a fine ceiling in front (Plates XLII and XLIII). Bēlūr 72 attributes the erection of the kitchen, as also of the enclosing wall, to Ballāla II: Attached to the south of the kitchen is the *yagaśale* or the place for offering oblations in the fire, which, according to Bēlūr 13, was built in 1484 by Lakkhaṇa-nāyaka, son of Madhuvarasa-nāyaka of Muttagadahālu. It is probable that Ballāla II who built the enclosing wall (Bēlūr 72) may have also built a *gopura* or large tower over the north outer gate. At any rate there was a *gopura* to the temple before 1397, since we learn from Bēlūr 3 that the former *gopura* having been dismantled and burnt by Ganga-Sālār, the Turuka of Kalburga, the present one was rebuilt with seven storeys in that year by Gundā-dāṇḍādhipa, the minister of the Vijaya-nagar king Harihara II. According to the inscriptions the affairs of the Kēśava temple were managed by a committee of 88 Śrīvaishṇavas. The annual festival of the god Kēśava takes place in April, and it is worthy of note that for three days during the festival the Panchamas have the privilege of entering the courtyard of the temple to pay homage to the god. They also present to the god a pair of large leather sandals once in two or three years. These are kept in the temple and are supposed to be used by the god. When they are worn out, the Panchamas, to whom the fact is revealed in a dream, prepare new ones with great devotion and ceremonial purity and offer them to the god. The other temples in the State which the Panchamas are allowed to enter during the annual festival are the Nārāyaṇasvāmi temple at Mēlkōṭe in the Seringapatam Taluk and the Ranganāthaśvāmi temple on the Biligirirangan Hills in the Yelandūr Taluk. They likewise present sandals to the gods in these places.

We may now proceed to say a few words about the inscriptions relating to the temple. Several of them have already been briefly referred to. The most important of these epigraphs is Bēlūr 58, which records the consecration



KHANASI DOORWAY



INTERIOR OF NAVARANGA OR MIDDLE HALL.

of the temple in 1117 by Vishṇuvardhana (Plate XLIV.) It is a long inscription of 85 lines consisting of Sanskrit and Kannada stanzas and Kannada prose passages which are almost wholly made up of Sanskrit words. After an invocatory verse in praise of Kēśava and Śiva, the epigraph proceeds to give the usual account of the rise of the Yadu race and the Hoysalas and their genealogy down to Vishṇuvardhana who is praised at considerable length. Of Vinayāditya it is stated ¹ that when he set forth for war the Konkanigas, saying "the water of his sword will drown us," scattered pell-mell in every direction and that the hill chiefs, dreading his valour, came and placed their heads at his lotus feet. His queen was Keleyabbe. Their son was Ereganga. The celebrated Dhārā, the chief city of the valiant Mālava kings, which Bhōja by victory over hostile kings had enlarged, he took as if the preliminary sip (*apōṣana*) before feasting on the dominions of his enemies. He also burnt Bhōja's principal fortresses. The burning of Baleya-patṭaṇa on the sea-shore by the flames of Ereganga's anger, recalled to mind the appearance of the waves of the sea when consumed by Rāma's fiery arrow. His queen was Ēchala-Dēvi. They had three sons—Ballāla, Vishṇu and Udayāditya. Breaking with their swords the pride of Pāṇḍya, who opposed them with arrogance, Vishṇu and Ballāla seized the goddess of his sovereignty. In Dōrasamudra they defeated the army of Jagadēva and captured his treasury. His god being Mahēśa, his wife the goddess of Victory, the group of his dependants the whole earth, his relations by marriage his equals—the world-renowned Ballāla was truly great.

Victorious is Vishṇu-Dēva, enjoyer of learned discourses in the assembly of clever scholars, a student of the Bharata-śāstra, a favorite of the goddess of Victory and a constant worshipper of Purushottama. First taking into his arms the goddess of the Poysaḷa kingdom, he brought all the points of the compass under his command, and capturing Ta�akādu, became the first to the Ganga kingdom. He burnt the chief city of the Gangas. In order that Rājendra-Chōla, disgusted at the water of the Kāvēri suddenly becoming polluted, should be driven to the use of water from wells in the vicinity, Vishṇu by the power of his arm made the hostile army drown in the stream of the river, and caused his own valour to shine forth. Then follow long

¹ In what follows only important facts are noticed, mere laudations being omitted.

strings of epithets applied to Vishṇuvardhana, his queen Śāntala-Dēvi, the Kēśava temple and the god Kēśava.

When the mahā-mandaleśvara who has acquired the band of five great instruments, lord of the excellent city of Dvārāvati, the foundation pillar of the palace kingly *dharma* adorned with the finial the Yadu race, obtainer of boons from Vāsantikādēvi, delighter in bowing to the lotus feet of Mukunda, (and with numerous other epithets, among which are), proficient in the art of poetry music logic grammar the Vēdas and the Purāṇas, lord of Gaṇḍagiri, an untimely thunderbolt in splitting the rock Pāṇḍya, terrifier of the Tuļu king, a Bhairava in destroying the army of Jagaddēva, a lion to the elephant Sōmeśvara, display of his valour before Māṇikyadēvi of the Chakrakūṭa throne, destroyer of the pride of Adiyama, a gale in overturning the tree Narasiṁhabrahma, gratifier of the *yōginis* or female spirits with draughts of blood out of the skull-cup of Kaṭapāla, a Garuḍa to the serpent Chengiri, king of the hill chiefs, a fierce elephant in destroying the garden Irungōla, a Vainya in shaking with his bow the mountain Chengiri Permāla, establisher with his army of Paṭṭi-Permāla, capturer of Taṭavanapura (Talkād) the Kongu country Nolambavādi Nīla-parvata and Kōlālapura, attacker of Kovatūr Teriyür Vallūr Nangalipura Ghaṭṭakapāṭa and Kānchī-pura, builder of the wonderful Vijaya-Nārāyaṇa temple with the wealth acquired by the strength of his arm, bearer of the tiger crest, lord of Vēda-parvata sanctified by the penance of Brahma, champion over the Malapas, a swan sporting in the gardens on the banks of the Kāvēri, a victorious Nārāyaṇa, the illustrious Tribhuvanamalla-bhujabala-Vira-Ganga-Vishṇuvardhana-Poysala-Dēva was protecting by the power of his arm a dominion bounded on the east by Nangali, on the south by Kongu Chēram and Ana-male, on the west by Bārakanūr in Konkaṇa, and on the north by Sāvimale—

And when, in company with the senior queen (with many epithets, among which are), a Kailāla born in the milk-ocean of Balipura, obtainer of boons from the god Dharmēśvara, builder of the Rāmeśvara temple at Īsapura, a moon in increasing the volume of the ocean of affection in the heart of Vishṇuvardhana, rejoicer in bowing to the lotus feet of Pārvati, proficient in all arts, an earnest student of the Bharatāgama, a crest-jewel in dancing, a jewel of protection to all faiths, a Sarasvatī in singing, a rutting elephant to co-wives, the crowned consort Śāntala-Dēvi,—Vishṇuvardhana-Poy-

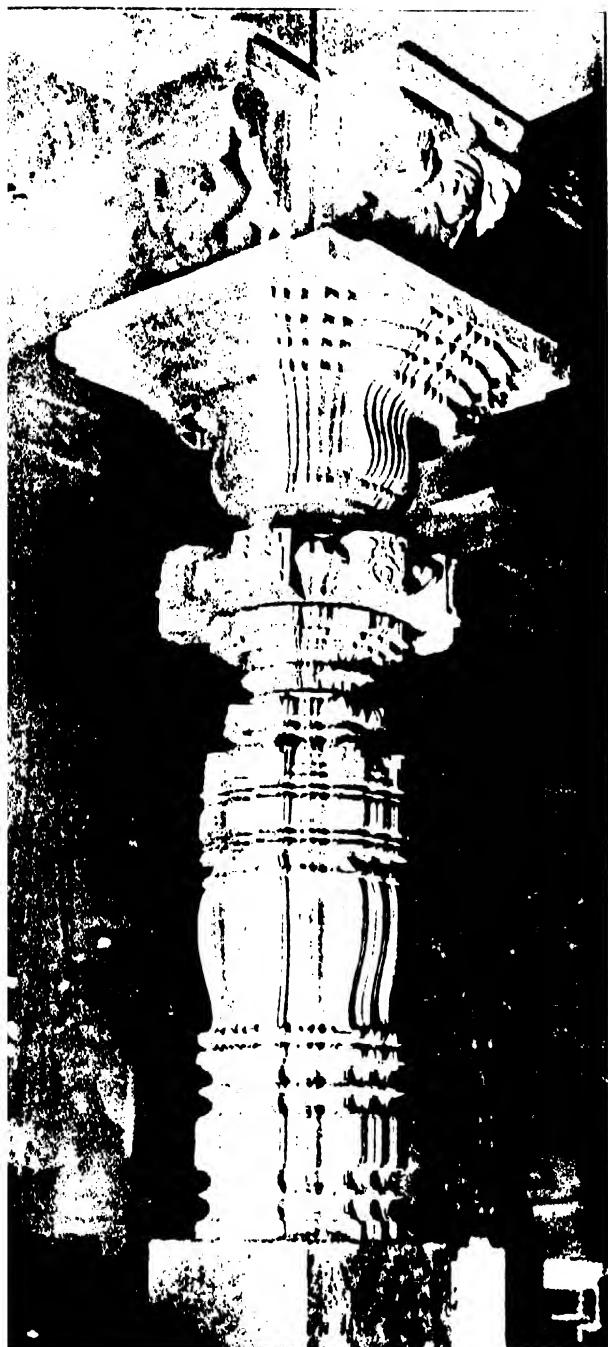
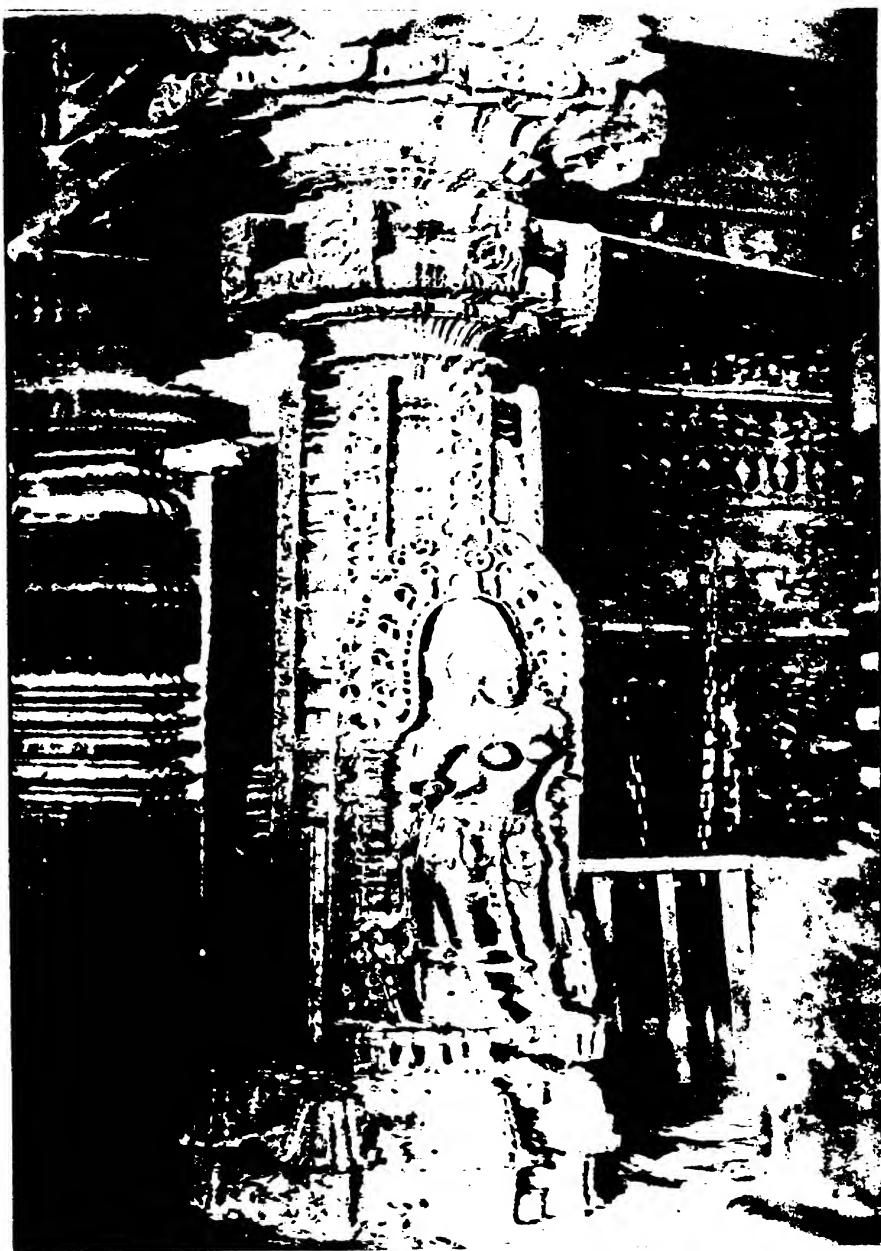


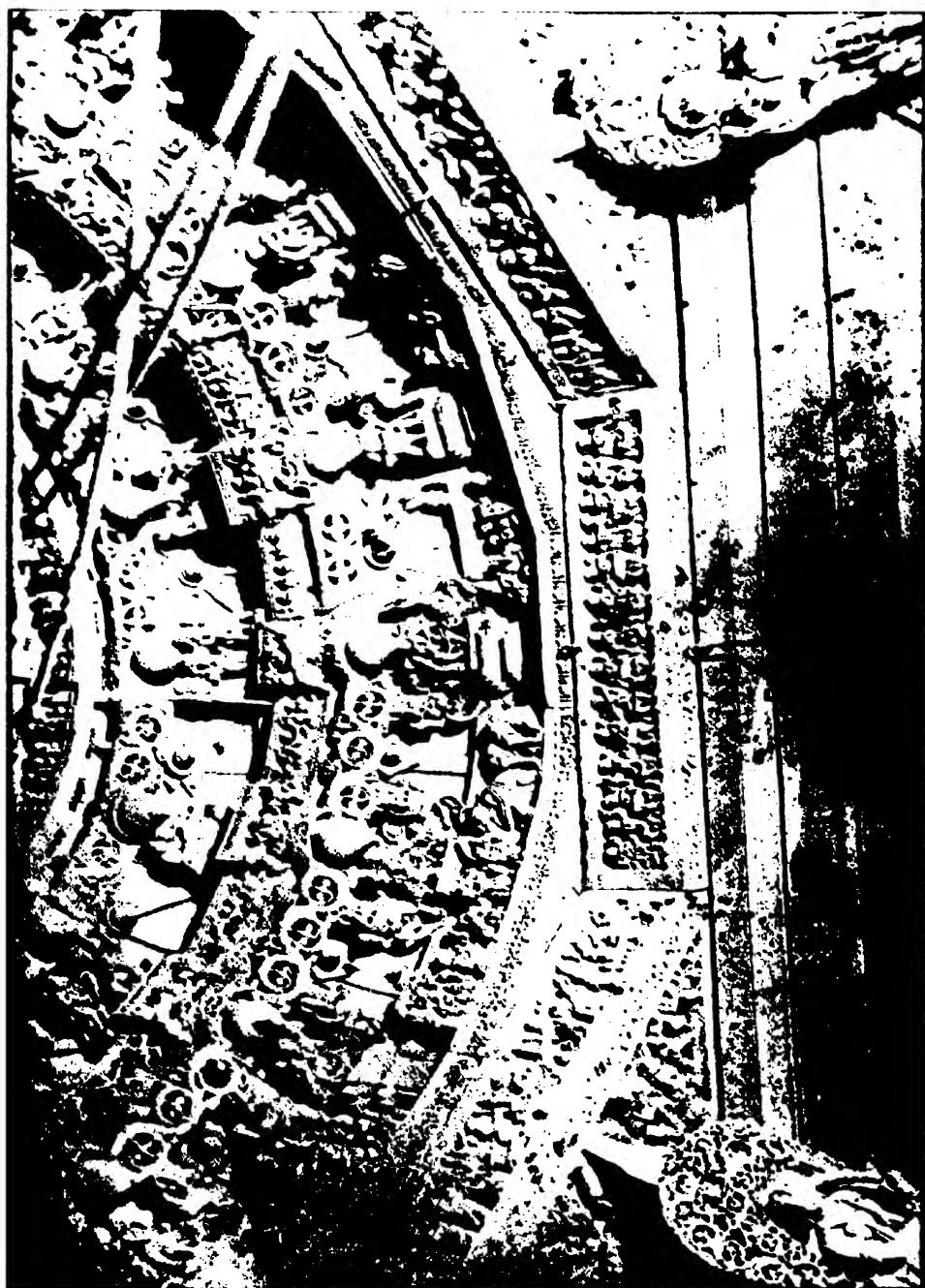
PLATE XXIV



NARASIMHA PILLAR IN MIDDLE HALL



STAIR IN MIDDLE HALL.



PORTION OF CENTRAL CEILING OF MIDDLE HALL.

saṭa-Dēva was in his residence in the great city of Vēlāpura, ruling the kingdom in peace and wisdom—

He set up with great devotion in a fine lofty temple, which was characterised by all the marks of auspiciousness and adorned with female stone figures, rows of lions and elephants, towers and banners, (with many more epithets conveying a double meaning), the god Vijaya-Nārāyaṇa (described with a number of epithets), and, on Vaddavāra the fifth lunar day of the bright fortnight of Chaitra in the year Hēmaṭambi corresponding to the Saka year 1039, in order to provide for the daily and occasional enjoyments and the offerings at the three times of the gods Vijaya-Nārāyaṇa, Chenna-Kēśava and Lakshmi-Nārāyaṇa, and for the livelihood of the temple servants (specified), granted a number of villages (named). It was ordered by the eleventh incarnation, Vishnuvardhana-Hoysaṭa-Dēva, that the surplus after meeting the expenditure and the income from devotees should be devoted to temple repairs.

Of the remaining inscriptions relating to the temple, the one on the pedestal of Vijaya-Nārāyaṇa or Kēśava states that the victorious king Vishnu, protector of the whole earth, caused to be made the image of Vijaya-Nārāyaṇa, the god of gods; while the one on the pedestal of Kappe-Chennigarāya tells us that the setting up of the god Chenna-Kēśava, bringing peace to all the creatures of the world, was carried out by Śāntala-Dēvi, the queen and crowned consort of Vishnu. Two records, Bēlūr 15 and 25, refer themselves to the reign of Nārasimha I, son of Vishnuvardhana. The former, which is mostly defaced, seems to register a grant for the god Vijaya-Nārāyaṇa. The latter, dated 1173, records a grant of land by the *maha-pasāyita* (master of the robes) Śrīvaishṇava-Tirumale to provide for offerings of rice for the god Narasimha enshrined in the ugly structure attached to the outer wall of the Kēśava temple in the south-west, and for food to the Śrīvaishṇavas from other places. Of the reign of Ballāla II, son of Nārasimha I, there are four inscriptions—Bēlūr 2, 20, 59 and 72. Of these, Bēlūr 59, which appears to be the earliest, being dated in 1174, states that the king remitted all the petty taxes in the twelve villages and their hamlets belonging to the god Vijaya-Nārāyaṇa, and that, for the performance of prayers, sacrifices, daily service and recitations of the Vēdas in the Kēśava temple, he granted certain villages (named) to the 120 *bhaṭṭas* of

Kesavapura, the 21 of Śubhapura and the 30 Śrīvaishṇava *sthānikas* of Bēlūr. He also gave a village for the supply of milk to the god. Bēlūr 20, dated 1180, records that he erected a *kottara* or granary for the temple, giving it the name of Yakṣheśa-bhaṇḍāra, and Bēlūr 2 tells us that he had a pond made for the god Vijaya-Nārāyaṇa and named it the Vāsudeva-sarōvara. Lastly, Bēlūr 72 informs us that he caused to be made of stone for Vijaya-Nārāyaṇa pierced windows, secure door-frames, kitchen, granary, rain-parts and the Vāsudeva pond. It also refers to his capture of the fortress of Uchchangi. There is only one record of the reign of Nārasimha III, son of Sōmēśvara, namely, Bēlūr 73, which registers the grant of the village Bikkigōdu for the god Chenna-Kēśava of Bēlūr. Ten epigraphs, most of which are dated 1298, fall into the reign of Ballāla III, though he is not named in them. Of these, Bēlūr 24 says that by order of the great minister Sōmeya-dāṇḍāyaka the wood work in the tower of the Kēśava temple, which had rotted, broken and fallen, was strengthened and all the fallen bricks restored by the officer Rangāṇṇa, and Bēlūr 66 tells us that the same minister, in order to provide for plantains, garlands and certain festivals (specified) for the god Kēśava, and for the feeding of ascetics and pilgrims, had funds deposited with the Śrīvaishṇavas of the temple with the condition that all these works of merit should be carried on from the accrued interest, and caused these grants to be inscribed on the west wall of the south entrance. The wall referred to has engraved on it eight inscriptions giving details of the grants and the expenditure to be incurred in connection with the several items.

There are nearly twenty records belonging to the Vijayanagar period. Five of them, namely, Belūr 3, 52, 61, 62 and 63, refer themselves to the reign of Harihara II. The earliest of these, Bēlūr 52, dated 1381, states that by order of the king the great minister Kampanṇa repaired the dilapidated roof of the *sukhanasi* of the Kēśava temple by setting up four pillars as props. Bēlūr 63 tells us that, during the time of the minister Muddapa, Malagarasa of the famous Kāśmīra family adorned the Kēśava temple with a golden *kalasa* or finial in 1387. Bēlūr 61 and 62, found on two lamp-stands of bell-metal, state that the lamp-stands were presented to the temple in 1395 by Guṇḍapa-dāṇḍāyaka, the house minister of the king. The men who prepared them were Kālōja and Anakōja, sons of the brazier



BRACKET FIGURE ON SOUTH-EAST PILLAR OF MIDDLE HALL



PLATE XXIX



BRACKET FIGURE ON NORTH-EAST PILLAR OF MIDDLE HALL

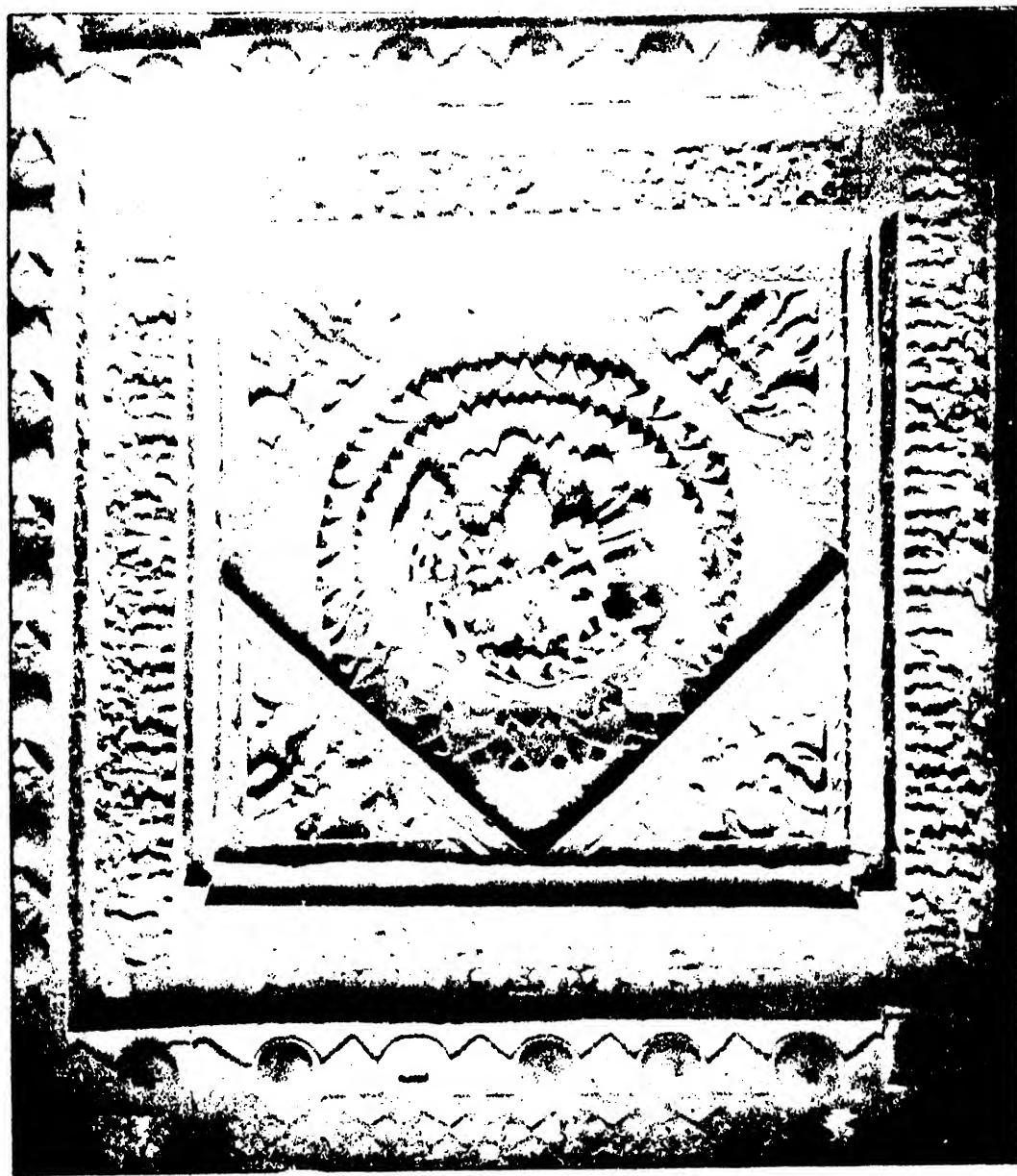
Mārāla-Mindōja of Paṭaṇa. The fifth inscription, Bēlūr 3, which appears to be dated 1397, opens with a number of verses in praise of the god Kēśava and after giving briefly the pedigree of Harihara II goes on to give a long account of the valour and exploits of his minister Gūḍa-dāṇḍādhipa. We are then told that by order of the king this minister restored the grants which Vishṇuvardhana had made for the god Kēśava, his family deity, and which had by lapse of time been greatly reduced; laid down rules for the performance of all the services (67 specified) formerly ordained by Vishṇuvardhana; and rebuilding with seven storeys the *gopura* or great tower over the outer gate, which Ganga-Sālār, the Turuka of Kallub Farage, had dismantled and burnt, set up on its summit a golden *kalaśa*. Then follow several verses in praise of the *gopura*. Bēlūr 56, an inscription referring itself to the reign of Bukka II, records the gift in 1405 of a white conch-shell ornamented with gold for the god Kēśava by the king's house minister Heggappa and Mallarasa. Bēlūr 14, an inscription of the time of Dēva-Rāya I, dated 1414, records that his great minister Baiche-dāṇḍāyaka caused to be erected a lamp-pillar (see Plate I) for the Kṛittikā festival of lights and a swing for the swinging festival of the god Kēśava. Three records, Bēlūr 11, 13 and 70, all dated in 1484, relate to a chief named Lakkhaṇṇa-nāyaka, who was the son of Madhuvaraśa-nāyaka of Muttagadahālu. Bēlūr 13 records the erection of the *yāgasale* in the Kēśava temple and the other two, grants by him to provide for certain festivals of the god. There are two epigraphs, Bēlūr 57 and 78, of the reign of Kṛishṇa-Dēva-Rāya. The former, dated 1518, registers a grant for the god by Singappa-nāyaka for the merit of the king; while the latter, dated 1524, records that Basavappa-Nāyaka, a servant of the king, constructed a pond for the floating festival of the god Kēśava, the family deity of the king, and a Vasanta-maṇṭapa, for the spiritual welfare of his parents, and made a grant of two villages (named) to provide for the expenses of the festival. Bēlūr 4, dated 1548, tells us that during the rule of Sadāśiva-Rāya Chikka-Singapa-Nāyaka granted a village to provide for the car festival of the god Kēśava, the family deity of the king. Bēlūr 1 and 12 are records of the reign of Śri-Ranga-Rāya I: the former, dated 1578, tells us that....yana-rāja granted a village to provide for the daily offerings and those on the monthly and yearly birthdays of Rāmānujāchārya, the servant of the feet of

the god Kēśava, in order that merit might accrue to the king, Venkaṭādri-Nāyaka and his own parents; while the latter, dated 1580, records the erection of a *maṇṭapa* of 15 *ankāṇas* near the Elephant's Gate for swinging the god Kēśava during the spring festival by the Bēlūr chief Venkaṭādri-Nāyaka, son of Era-Krishṇappa-Nāyaka. From Bēlūr 7, of 1566, we learn that the same chief built the Garuḍa shrine in front of Nāgināyaka's *maṇṭapa*.

Of the records that remain to be noticed, Bēlūr 23, dated 1579, states that the stone cot kept in the Kalyāṇa-maṇṭapa was presented to the temple by Honnājiyamma, daughter of Raghunāthaya and Peddājiyamma; Bēlūr 30, dated 1588, records the erection of the structure enshrining Ranganātha, attached to the outer wall of the Kēśava temple in the north-east, by Tiruvengalaya for the spiritual welfare of Raghunāthaya and his consort Peddamma; Bēlūr 22, of 1626, records the construction of a veranda of 26 *ankāṇas* in the north of the temple enclosure by Mūrtiyappa-Nāyaka and Puṭṭanā-Nāyaka, servants of Krishṇappa-Nāyaka's son Venkaṭādri-Nāyaka, in order that merit might accrue to their parents; and Bēlūr 8, dated 1696, tells us that Kēśava-rāya, son of Chenniga-rāya, caused the *balipīṭha* (or stone pedestal on which the oblations are offered) in Nāgināyaka's *maṇṭapa* to be erected according to the rules of the Pancharāṭra. Three inscriptions relate to the kings of Mysore. One of them, Bēlūr 29, dated 1717, refers itself to the reign of Krishṇa-Rāja-Odeyar I and records the construction of a pond and a *maṇṭapa* in front of the temple for the spring water-festival of the god by Kappayya, son of Nanjappayya, and a money grant by him for the expenses of the festival; another, Bēlūr 64, of 1736, states that during the rule of Krishṇa-Rāja (II) and the minister Nanja-Rāja a chief named Venkaṭa had a *kalāṣa* fixed on the tower of the Kēśava temple; and the third, Bēlūr 65, dated 1774, tells us that the same work was done once again by Nanjayārya during the rule of Chāma-Rāja (VIII) and Navāb Bahadar Haidar Ali. We may also notice here the inscriptions on some of the temple jewels and vessels. A gold hand belonging to the temple of the goddess bears an inscription stating that it was presented by the Mysore king Krishṇa-Rāja-Odeyar I in 1713. From the inscriptions on a silver pitcher and a gold cup in the temple we learn that they were presents from Rangaiya of Aigūr, a servant of Krishṇa-Rāja-Odeyar



BRACKET FIGURE ON NORTH-WEST PILLAR OF MIDDLE HALL



CEILING IN FRONT OF EAST ENTRANCE

SIGNED IMAGES.



ADHARASAKTI EXECUTED BY BHANDARI-
MADHUVANNA



VENUGOPALA, EXECUTED BY MADHUVANNA

III of Mysore, in 1829 and 1830 respectively. A gold necklace set with precious stones was, as indicated by the inscription on it, a gift from Nanjammanṇi, wife of Krishṇe-arasu, in about 1840.

Some of the inscriptions noticed above and extracts from some of the longer ones are given in the Appendix at the end.

At a short distance to the west of Bēlūr is situated the Śāṅkarēśvara temple (Plate XLV), a Hoysala structure, consisting of a *garbha-griha* or *adytum*, a *sukhanasi* or vestibule and a Nandi-maṇṭapa. The *navaranga* or middle hall is gone, only the base being left. The *garbha-griha* is surmounted by a stone tower. The *sukhanasi* doorway is well executed. It has perforated screens at the sides and a well carved pediment with Tāṇḍavēśvara in the centre flanked by *makaras*. The *garbha-griha* and *sukhanasi* have flat ceilings carved with lotuses. There is also a good figure of Tāṇḍavēśvara in front of the embankment over the *sukhanasi*. The outer walls have single and double pilasters surmounted by miniature turrets. To the north of the temple is a small plain shrine of the goddess.

Fergusson makes the following remarks¹ in connection with the Bēlūr temple :—

“There are many buildings in India which are unsurpassed for delicacy of detail by any in the world, but the temples of Belur and Halebid surpass even these for freedom of handling and richness of fancy.

Belur temple.—The character of the design of the base under the windows is perhaps as perfect an example of the decorative skill of a Hindu architect as any to be found in India. The main lines are everywhere carried through without interruption, while the variety and elegance of the pattern is only such as could issue from the fertile brain, or be executed by the patient hands, of a Hindu artist. It (the temple) combines constructive propriety with exuberant decoration to an extent not often surpassed in any part of the world.

Andal shrine.—Its ornaments are sculptures taken from some earlier temple which has been ruined. These sculptures are as perfect as any to be found in this neighbourhood. Not only are the figures themselves elegant and freer from exaggeration than is generally found even in this district,

¹ *Architecture in Dharwar and Mysore*, 44, 48, and 49.

but the canopies over them are characterised by singular elegance of detail and beauty of design".

In his *History of Indian and Eastern Architecture*¹, which contains a woodcut of one of the perforated screens of the Belur temple, he says:—

"It is not, however, either to its dimensions, or the disposition of its plan, that this temple owes its pre-eminence among others of its class, but to the marvellous elaboration and beauty of its details. The following woodcut will convey some idea of the richness and variety of pattern displayed in the windows of the porch. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest, and the deep cornice which overshadows and protects them. The amount of labour, indeed, which each facet of this porch displays is such as, I believe, never was bestowed on any surface of equal extent in any building in the world; and though the design is not of the highest order of art, it is elegant and appropriate, and never offends against good taste."

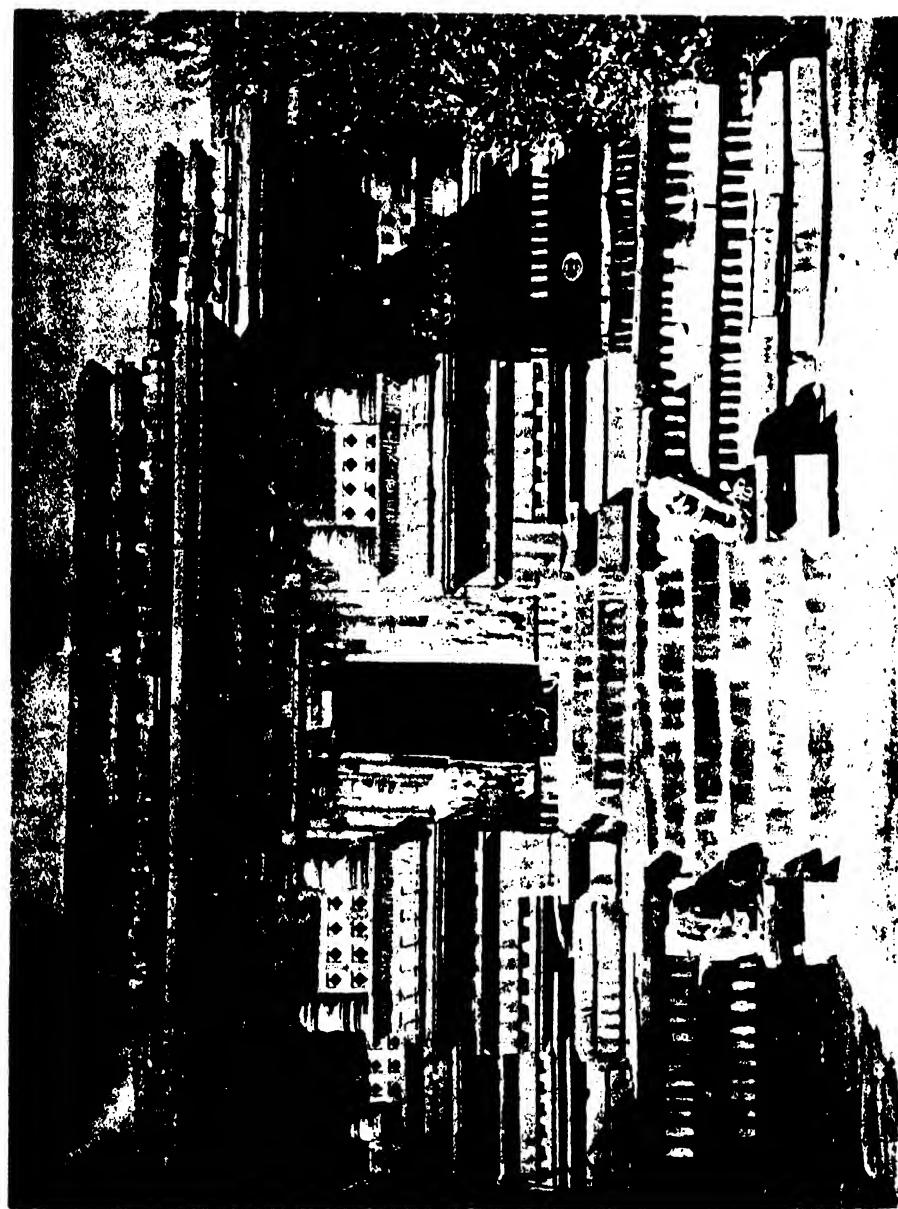
The sculptures of the base of the vimana are as elaborate as those of the porch, in some places more so. The upper part of the tower is anomalous. It may be that it has been repaired till it has assumed its present discordant appearance."

In Workman's *Through Town and Jungle* (page 85), which contains a few views of the same temple, these remarks occur:—

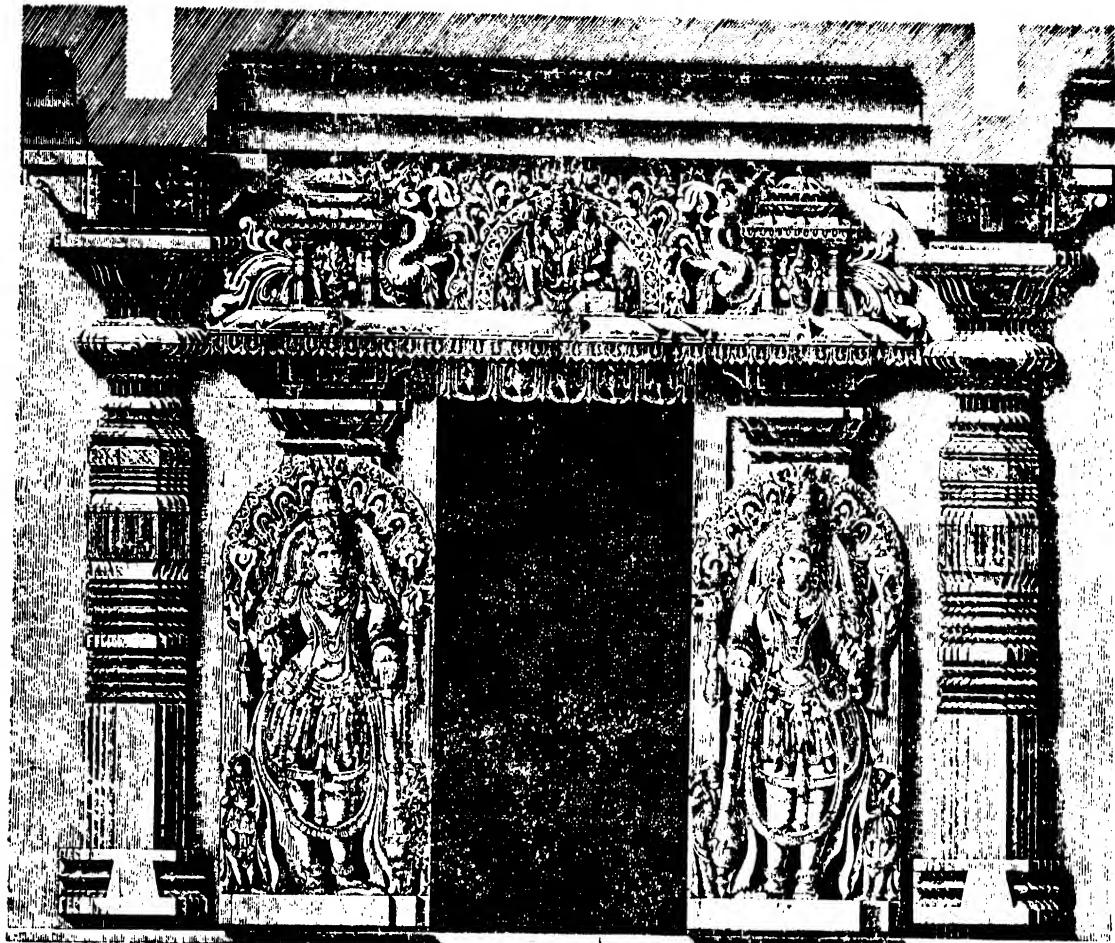
"The Belur temple stands in a court which is entered through a profusely decorated gopura. It has several pavilions, but the chief attraction is the large and elegant porch with stone windows cut like those at Somanathpur in many patterns but more elaborate. These windows are extremely ornamental and perfectly adapted to this style of architecture".

¹ I, 439-440.

PLATE XXXIII



EAST VIEW OF KAPPE-CHENNIGARAYA TEMPLE



SCALE 12 6 1 2 3 4 5 FEET

W.M. ASHTON & SONS LTD. "ALCOTT"



MAHISHASURAMARDINI IN KAPPE-CHENNIGARAYA TEMPLE

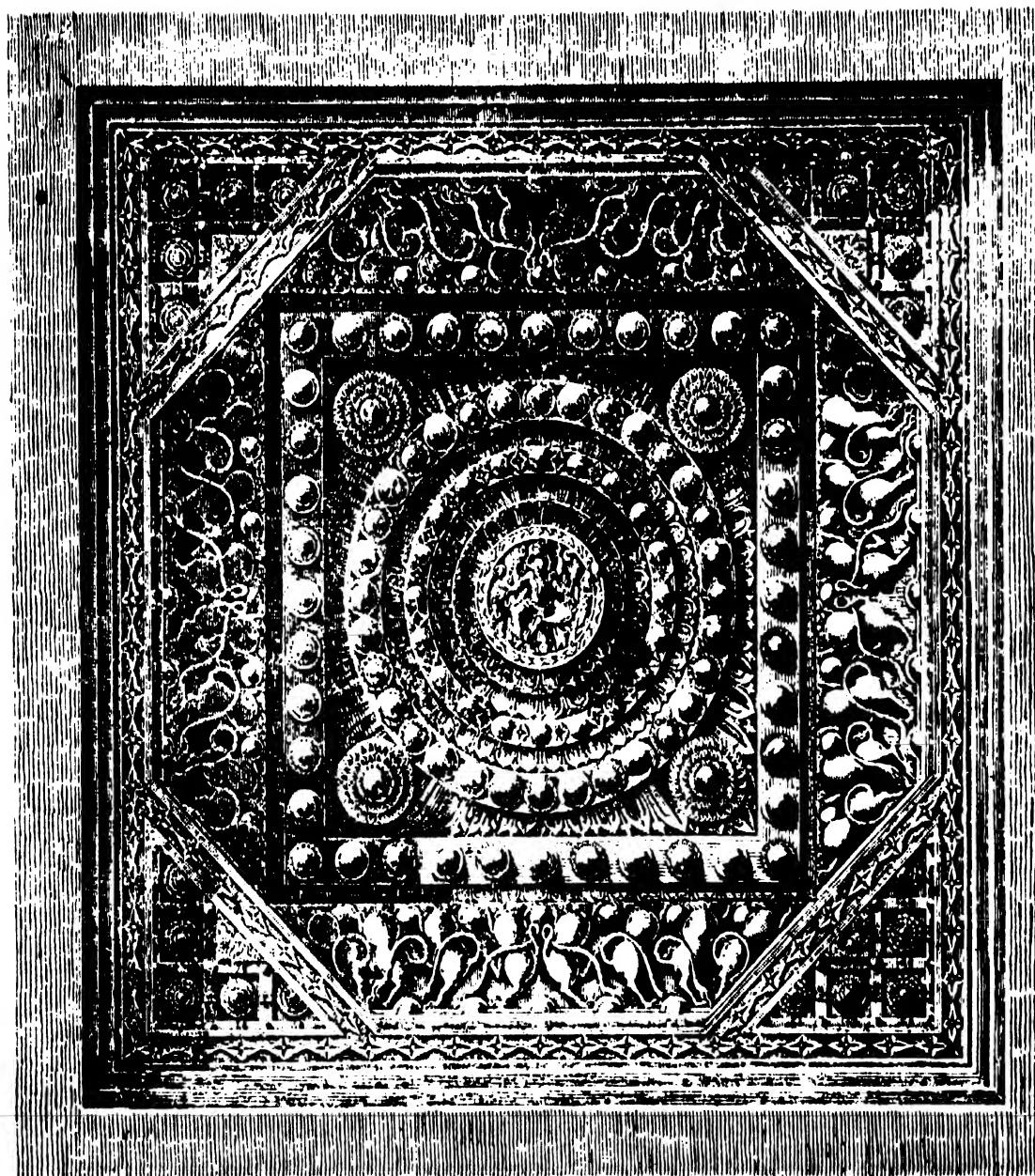
APPENDIX.

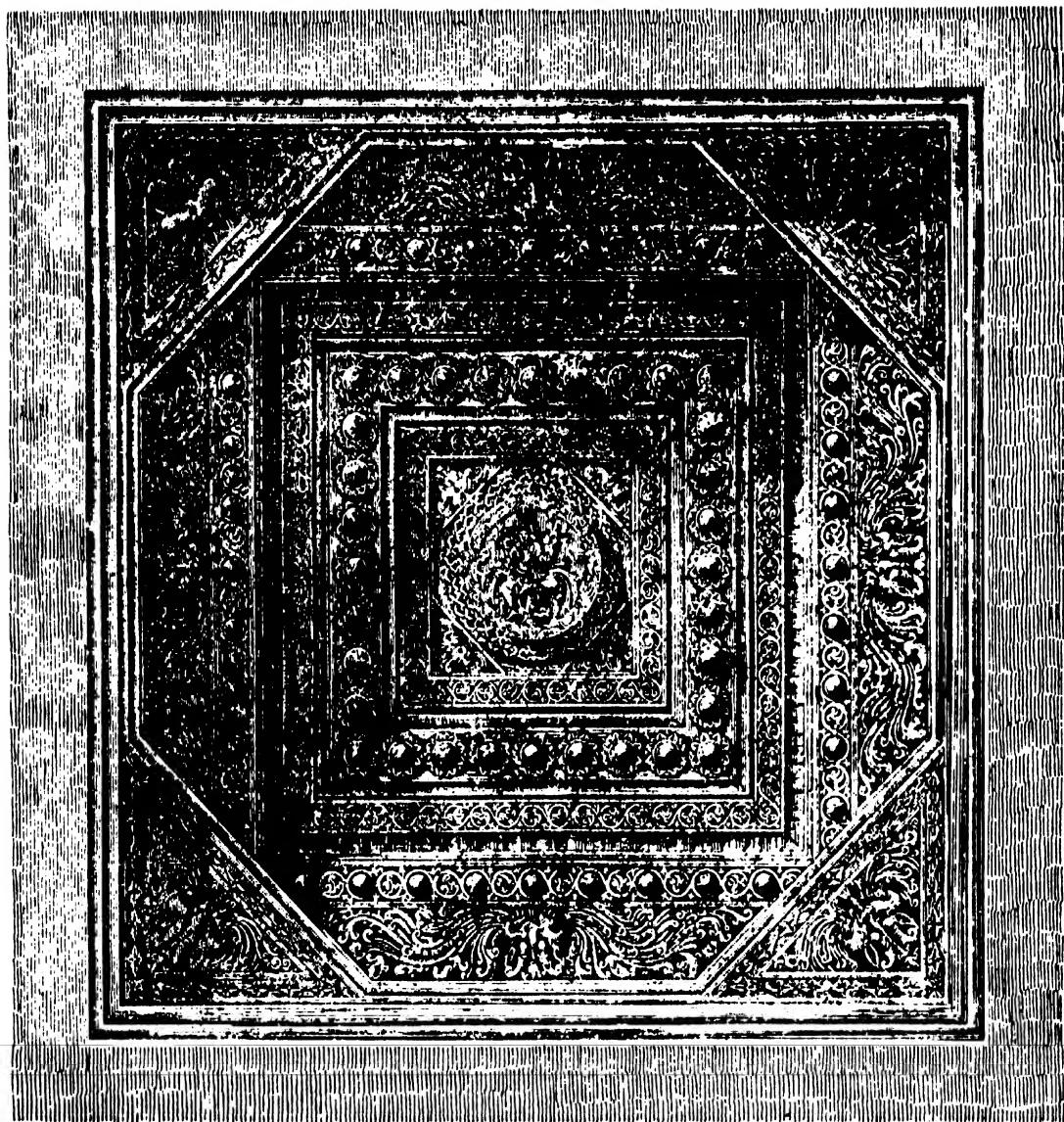
Inscriptions relating to the Kesava Temple at Belur.

Belur, 58. 1117. (Extracts).

श्रीमद्वैलोक्यपूज्याय सर्वकर्मसुसाक्षिणे ।
 फलदाय नमो नित्यं केशवाय शिवाय च ॥
 श्रीशोदराम्बुजभवादुदितोशिरचिजातेन्दुपुत्रवुधपुत्रपुरुषस्तः ।
 आयुस्ततम् नदुषो नदुषाद्यातिस्तस्माद्युर्युकुले वहवो वभूवः ॥
 स्थातेषु तेषु नृपतिः कथितः कदाचित्
 कञ्चिद्गने मुनिवरेण सळः कराळम् ।
 शार्वूलकं प्रति हि पोद सळ इत्यतोऽभूत्
 तस्याभिधा मुनिवरोऽपि वमूरुलस्म ॥
 ततो द्वारावतीनायाः पोद्वसळा द्वीपिलाघ्नाः ।
 जाताः शशपुरे तेषु विनयादित्यभूपतिः ॥
 मण्डलाप्रसमुत्पन्नतेजसा छिमुलान्धयः ।
 आष्टम्य जोवनं तेज निःशोषं शोषिता भुवि ॥
 प्रातिं स द्वकरेण विश्वभुवनस्योत्पादयन् चम्द्रवत्
 भीति वैरिकुलेषु दण्डमुखेतः सङ्पादयन् चर्मवत् ।
 स्फीतिं साज्जुजने निजावतरणादारोपयन् कृष्णवत्
 चक्रे शुक्लतरं वरो निजयशश्चक्रेण चक्रं भुवः ॥
 स श्रीवृद्धिकरं करं जनहितं हस्ता धरां पालयन्
 श्वेतच्छत्रसहस्रपत्रकमले लक्ष्मी विरं वासयन् ।
 दोर्दण्डे रिपुकण्डलैकचतुरे वीरभियं नाटयन्
 विशेषाक्षिलदिक्षु शिक्षितरिपुस्तेजः प्रशस्तोदयः ॥
 कौकणिगरिवन् चम्द्रद । कंकणवदे नम्मनेलवो मुकुगिसुगेन्तुं ॥
 भौंकल् केदलविर्म नि । इशांकं परियहृनस्ते विनयादित्यं ॥

मलेयरसुमक्कलेहं । तलेयं तडबुत्समेळदु पादांबुजमं ॥
 तलेयोव्व तक्केविनेगं भुज । बलमं तक्केदिर्पनलते विनयादित्यं ॥
 लेलेव वेलेव सुमेललेव सुधांशुविम्बस्य सुधाम्बुराशः ।
 सुराचलस्याभवदप्रभामा तस्य श्रिया श्रीकेळेयव्वनामा ॥
 गङ्गापयोन्योरिष्व पुण्यहेतुः सङ्गस्तयोरप्यभवत्सुहेतुः ।
 पुत्रस्ततोभूदेरगङ्गनामा सीमा गुणप्रामभृतां प्रसिद्धः ॥
 कृपया च कृपाणेन प्रजा भूमेश्व कण्टकान् ।
 रक्षन् धर्मसुतो जातः क्षत्रधर्मसुताप्रियः ॥
 स श्रीवल्लभपादपल्लवलुठेतःप्रसूनस्तदा
 वक्षःश्रीनयनप्रभाधवलिते दोर्देण्डवज्ञालये ।
 विज्ञाणो धरणी ककुञ्जयभरप्रस्फारभेरीरवाद्
 गोत्रोर्धीधरसुससिहृदयस्फोटं चकार स्फुटम् ॥
 धाराधारो भुजवलवतां मालवाधीश्वराणां
 भोजनीजोविजितरिपुणा वर्षिता या प्रसिद्धा ।
 साभूदापोशानमहितभूभोजने यस्य पूर्व
 कौवेराद्याविजयसमये वर्ण्यते किं स वीरः ॥
 पोगेपोक्काशाधिपर्कणगळनोरसुविनं दिग्गजापांडुदंतं ।
 पोगेसुसल्कर्गिकौडिर्पिनमपघनमागिर्दे रोदौतरालं ॥
 पोगेयिदं मेषवृन्दान्वितमेनिसुविनं तीव्रतेजोनलं के ।
 मिगुखेन पोद्यसलं भोजन कुरुपिन तुर्गेगळं कूडे सुइ ॥
 करेविडितु वलेयवहृण । भुरिखुबेरेगननुपन कोपामलर्मि ॥
 स्मरियसिषुडु रामशार । स्पुरिताप्तियनविधवोच्चिनिचयाचकितं
 आनरपतिगंभोधिग । नूनगभीरतेये समनिसिर्पेतिरे स ॥
 अमानिनियेष्वलदेवि म । नोगयनप्रीति समनिसद् समनिसिद्धः ॥
 उभयकुलशुद्धेयेनिपा । शुभमलक्षणेनो सुचरितचरितगेनिप्पा ॥
 प्रभुग शूचर्तनयद् । सुभगद् वलाक्कविष्णुकुदयादित्यद् ॥
 मददिनिदिराद पांख्यन । मदमं निजस्त्रृज्जलदे कर्त्तिये कल्लेदो ॥
 वदे राज्यलस्मित्य कौ । उदटद् केवलमे विष्णुवलाक्कुपद् ॥
 दोरसमुद्रदलि जगदेवन सेनेयनिक्षि तम्म तोऽ ।





Scale 12 6 1 2 3 4 Feet.

वीरसमुद्रमागे जयलक्ष्मिंगं तद्रजवक्त्ररक्का ॥
 हमोरविलेपमं नेरपि तन्पदकंबेरसेयदे कौडु भं ।
 डारमनानृपर् तल्दे वीरमनारो गभीरमेन्नदर् ॥
 परमाराध्यं महेशं कुलवधु विजयश्री नेलं पोष्यवर्गं ।
 दोरेगद् वैवाहसंबंधिगळेने नेगल्दारायरंभोजजांडो ॥
 दरदोळ् तेंगायनीरंतिरे तिळिदजसं तदा भंडारमागु ।
 त्तिरे बहुआठनीशं पोंगळे जगमशेषं महत्वक्के नौंत ॥
 जयति धरणिलोकोत्तसितात्मीयपादः चतुरविबुधगोष्ठीप्रौढवाणीविनोदः ।
 सकलभरतविद्याहृदयगम्भीरभावः विपुलविजयलक्ष्मीवहृभो विष्णुदेवः ॥
 निगृदमन्त्राङ्गपदो घलान्वितः स्वभावशौङ्गीरकठोरकर्परः ।
 विभर्ति भूभारमतुच्छकच्छपः तदीयवाहुर्घनखङ्गकन्थरः ॥
 यदध्वरातुद्धतभूमसञ्चयात् धनीभवन्मेघचये चरन् गजः ।
 शतकतोः काण्यमुपेत्य जायते भयाय श्रन्यो नृपतिः स भूतले ॥
 सदा नियोगः पुरुषांत्तमार्चने धरावने दानचये फलप्रदे ।
 करस्य चित्रं नृपतेः सकर्मणः कठोरमागो मृदुता च दृदयते ॥
 भूसीमाचलचक्षपूर्णयशसा सम्पूर्णविम्बोदयः
 विष्णुः खेचरमिन्दुमेणतिलकं शार्दूलसह्याज्ञनः ।
 तेजस्तीव्रतरोऽप्यपूर्वहिमकृत्पूर्वं हसन् सर्वदा
 एकस्थानशिखामणिं विजयते लोकैकच्चूडामणिः ॥
 नीतिर्थत्प्रातिहाये चराति नियमतः काल पव स्वकृत्यं
 धृत्वा यत्खङ्गमुम्पं क्षणमपि न चला वर्त्तने वीरलक्ष्मीः ।
 यस्य श्वेतातपत्रच्छविपिदितवपुर्भूर्भुजे स्वस्थमास्ते
 स श्रीमान् पादपीठाकृतरिपुमुकुटो भासते विष्णुदेवः ॥
 विष्णौ पश्चिमदिग्जयप्रचलितं किं वर्णयते तद्वलं
 पीते यद्रजसा रिपुं मृगयतेवामग्रमध्येर्जले ।
 निःशेषं मुखशोषमेत्य वडवास्त्रौ निष्प्रभे सप्रभं
 दातुं रत्नमुपायनं जलाधिपो दृष्टो हठाद्विष्णवे ॥
 मोदलोळ् पोष्यसल्लराज्यलक्ष्मियोदवं तोळविष्णविनि ताळिदं त ।
 न्नुदयं रंजिसे तद्व बलपोदवे तन्नार्पेते तन्नाहे भी ॥

रे विशाखकमनोस्तिकौदु तलकाढं गङ्गराज्यके तां ।

मोदलादं यदुवंशार्थर्थनकरं श्रीविष्णुभूपालकं ॥

पिंगदे तोल्लोद् कोर्धि म । लंगेरं जयलस्मि लस्मि वर्धिसे सुहं ॥

गंगर कुरुपिन पुरमं । तुंगबलं विष्णुवेब भुजबलगंगं ॥

एले कावेत्रिय बारि कूडे पोलसादस्तेंदु पेवस्यसुतुं ।

केलदोद् कूपजलासियपिनेगमाराजेंद्रचोळं भुजा ॥

बलदि विष्णु तदीयसेमेय पेणंगद् तन्नदीपूरदोद् ।

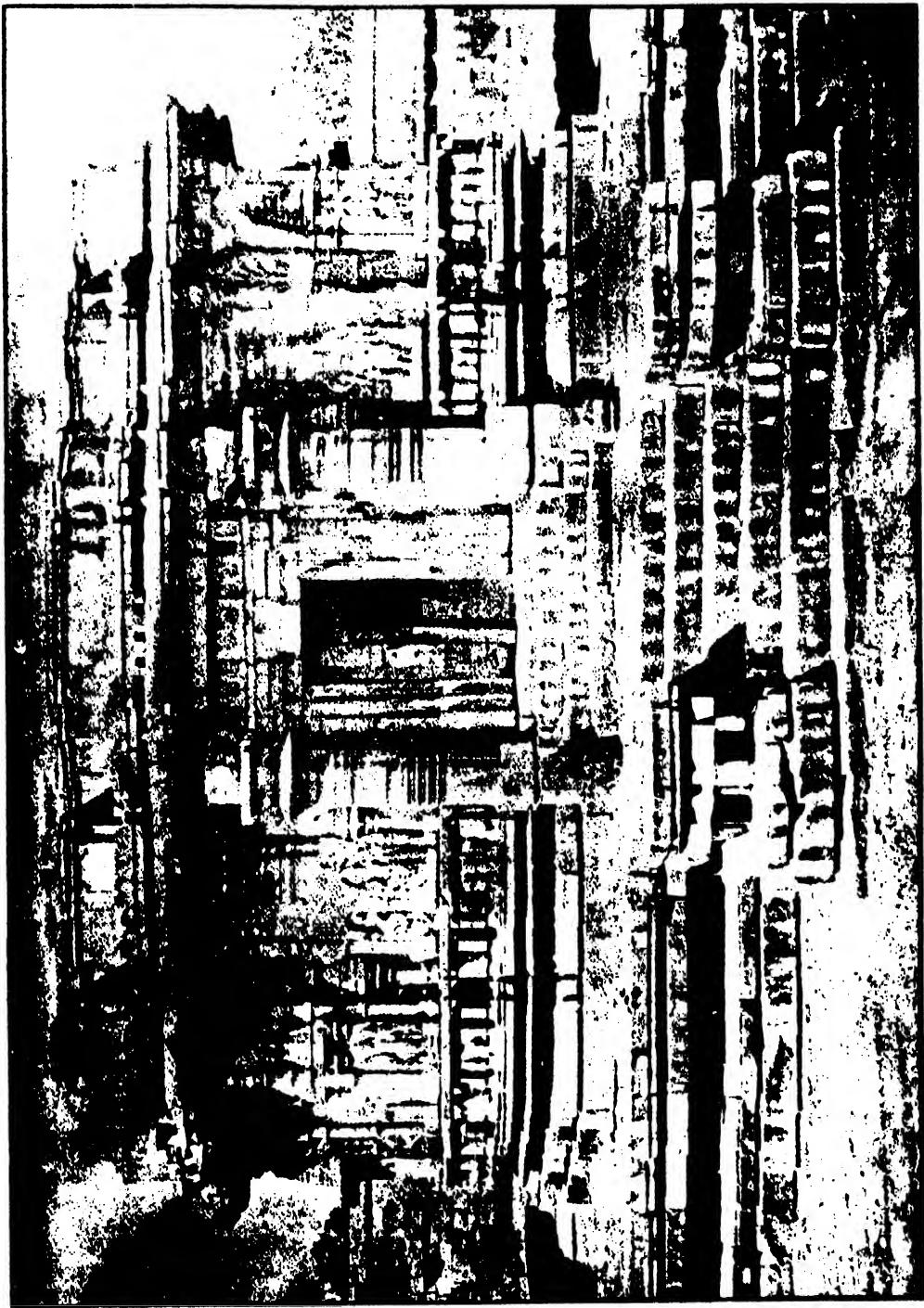
फलसल् विकमकेलियं भेरेदनत्युग्रप्रतापोदयं ॥

स्थास्तसमधिगतपञ्चमहाशान्द्र महामण्डलेश्वरनुं, द्वारावतीपुरखरेश्वरनुं, यदुकुलकलश-कलितनृपथर्महम्यमूलस्तम्भनुं, अप्रतिहतप्रताशविदितविजयारम्भनुं, वासन्तिकादेवीलघुवरप्रसादनुं, श्रीमन्मुकुन्दपादाराविन्दवन्दनविनोदनुं, अक्षुण्णलक्ष्मीलक्षितवशःप्रदेशनुं, प्रतिदिनोपर्वायमानपुण्यप्रवेशनुं, विनमदहितभयचकितमुखविम्बावलम्बस्फटिकपादपीठविन्यस्तपदतलनुं-प्रवेतातपत्रशीतलीकृतभूतलनुं, स्नेहनिहितराजलस्मीकाशक्षछटायमानधवलचभररुहोपवीज्यमाननुं, शौण्डीरसरसवीरकथाकर्णनोसीर्णहर्षपुलकसन्ताननुं, रिपुविजयविदितविधरलखचितक-र्णकुण्डलप्रभामण्डलस्थगितगण्डमण्डलनुं, अनूनविभवालोकनागमनोत्कण्ठिताखण्डलनुं, विकटवशःस्थलविराजमानविपुलविमलमुक्ताफलविकीर्णकान्तिशन्तुरितकेयूरकीर्तिमुखनुं, मृदुमधु-रवस्त्रमिलेतमन्दस्मितसुधारसस्यनिवदनविधुविम्बप्रसादसखनुं, वहुसमरलघुविजयारुढ-विकमातिकर्णभुजयुगलनुं, भटकटकभुजाटनोत्कण्ठविजयलक्ष्मीदृढीकरण निहितखड़निगलनुं, सेवागमनसमयसमदकामिनीकदम्बचलनचलशीश्वनीसआतमज्ञुनादोद्वुदकुसुमवलिशबलमधुक-रनिकरमझारमुखरितास्थानतरङ्गनुं, नीतिनितमिथनीहृदयनिहितगभीरान्तरङ्गनुं, वीरलक्ष्मीविहारसफलशखनन्दनाभिरामनुं, शरणागतकुभृत्कुलनियुक्तसेमनुं, सङ्कीर्तप्रसङ्गभङ्गिसङ्कृतचतुर-भरतनुं, तर्कविद्याविशारदविचारनिरतनुं, शब्दविद्यासमग्रलक्षणसुविक्षनुं, वेदविद्यापरी-क्षादक्षनुं, सकलपुराणपुञ्जितार्थरत्नकोशनुं, पुरुषार्थसार्थमूलसत्यमणिमूर्पनुं, कथित्वतत्व-निशितवुद्धयुं, अवन्ध्यमन्त्रसिद्धियुं, लोकालोकनश्रीकराकारनुं, सत्यसमुत्पन्नशोभादिगुण-धारनुं, कामभोजवाजिराजिसञ्चरणतरलधरणीवलयनुं, विजयकदलिकाकदम्बचुम्बितवियद्वलयनुं, गजराजगण्डविजयडिणिदमायमनोद्वमरमधुकरपटलघटितपिञ्चातपत्रनुं, परवधूप-त्रनुं, करालकरवालशार्दूलनिर्धूतमण्डलिकमृगयूथनुं, गणहगिरिनाथनुं, पाण्डुगण्डशैलनिर्भेद-नाकालदम्भोलियुं, तुलूनपालहृदयविदलनप्रकटरणकेलियु, जगदेवबलविलयभैरवनुं, सोमे-

PLATE XXXVIII



VISHNUVARDHANA AND SANTALE



EAST VIEW OF VIRA-NARAYANA TEMPLE

श्वरप्रचण्डवेतण्डकबलनप्रबलकण्ठीरवनुं, चक्रकूटपीठमार्णिकयदेवीसमक्षलक्षसमराटोपनुं, अदि-
यमावलेपलोपनिपुणचापनुं, नरसिंहवृक्षभजनप्रभञ्जननुं, कल्पपालकपालचत्वकशोणितापान-
तुष्टयोगिनीमनोरञ्जननुं, चेङ्गिरिभुजङ्गभङ्गकरखङ्गखगराजनुं, मलराजराजनुं, इष्ठोलकुन्तकदलवन-
विदलनकरालशुण्डालनुं, बलपदोखूतधूलीधूसरितदिकपालनुं, चेङ्गिरिपेर्माळकुत्कीलचालनचतुर-
चापवैन्यनुं, पट्टिपेर्माळप्रतिष्ठानुष्टितात्मसैन्यनुं, आत्मीकृततव्वनपुरनुं, अङ्गीकृतकोङ्गविषयनुं,
श्वलम्पितनोळम्बवाडियुं, दूरीकृतारिवर्गनुं, ऊरीकृतनीलपर्वतनुं, उररीकृतकोळालपुरनुं, उन्मू-
लितकोवत्तरनुं, उत्तरलिततेरियूरनुं, उल्लक्षितवृत्तरनुं, उद्धाटितनङ्गलिपुरनुं, उत्पाटितघट्टकपाटनुं,
उत्कम्पितकाञ्चीपुरनुं, उद्दिष्टप्रचण्डतेजनुं, उत्तमिभतकीर्तिघजनुं, उज्जृमिभतविजयभेरीरथनुं,
भुजबलावष्टमसम्भूतवित्तविरचित्तविचित्रविजयनारायणोत्तुङ्गभवननुं, वीरधितरणविलासकुला-
भिमाननुतिमुखरसकलभुवननुं, कायकानितपरिहसितकाञ्चननुं, शार्दूललाङ्छननुं, पद्मसन्धतपः-
पूतवेदपर्वताधीश्वरनुं, राजसमाजभास्वरनुं, यशःप्रतरपरिपूर्णपद्मजाण्डनुं, मलपरोळगण्डनुं,
कावेरीतीरवनविहारमदमरालनुं, सुभद्रसमरकेलिलोलनुं, लोकोपकारपरायणनुं, विजयनाराय-
णनुं, आळिं मुनिरिवनुं, शौर्यमं मेरेवनुं, पनिसिद श्रीमत्रिभुवनमलु भुजबलवीरगङ्ग विष्णुवर्धन
पोऽसल्लदेवर्, मूडलु नङ्गलिय पडिय घट्टम, तेक्कल कोङ्गु चेरमनमले, पडुवल् कोङ्गद बारकनू-
रघट्टवादियागि, थडगल साधिमलेयिंदोळगाद भूमियं भुजबलावष्टमभद्रिं परिपालिसुसं ॥

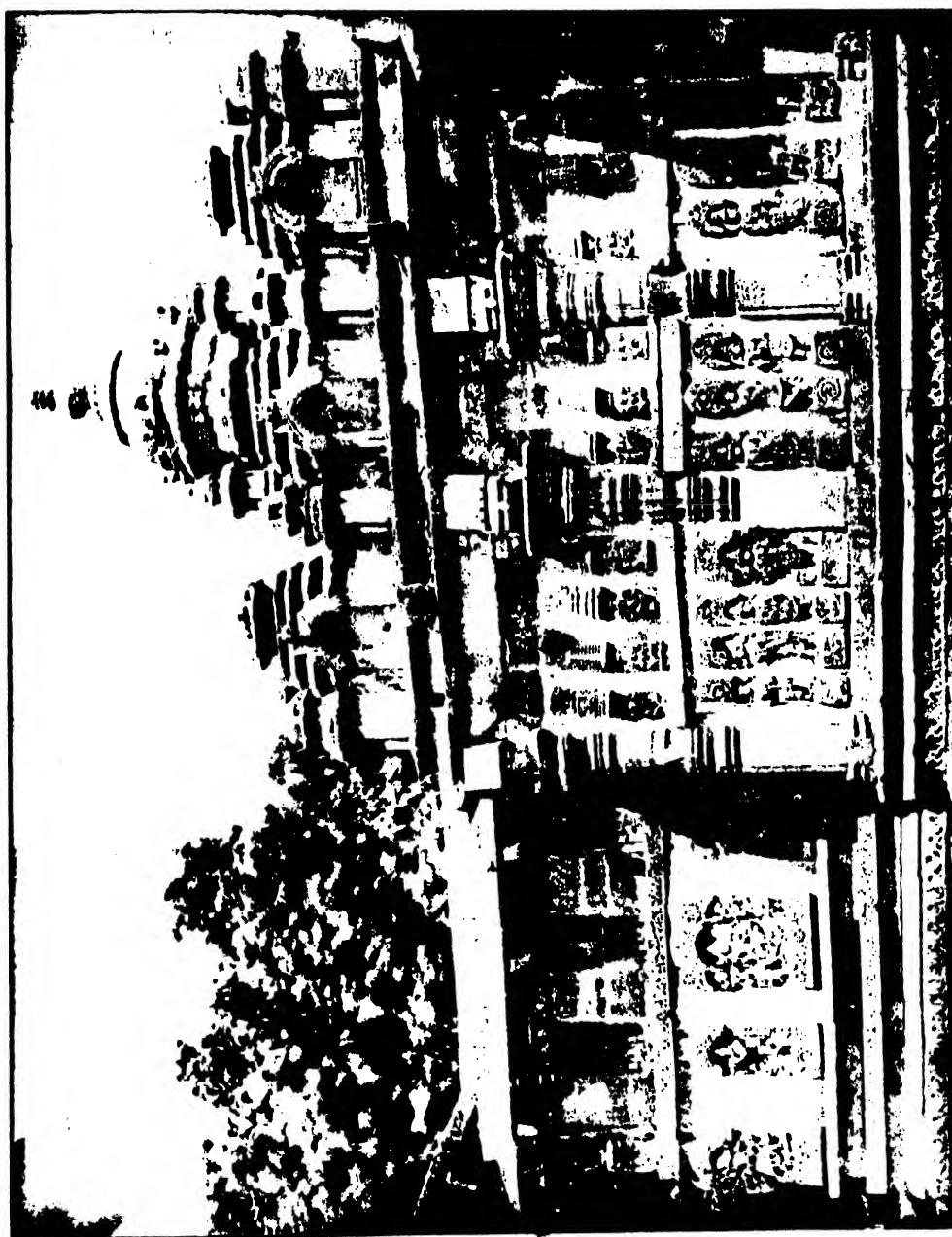
स्वस्तिसमस्तमङ्गलाभ्युदयकरलक्षणाभिरामेयुं, सौभाग्यसीमेयुं, बलिपुरवरक्षीरवाराशिज-
नितकमलेयुं, विशुद्धाचारविमलेयुं, श्रीमद्भर्मेश्वरदेवलव्यवरप्रसादेयुं, ईशपुररचितरामेश्वर-
प्रासादेयुं, विष्णुवर्धनमनोरागसागराभिवर्धनचन्द्रलेखेयुं, परिवारफलितकल्पकुजशाखेयुं, सदर्थ-
सरससमयोचितवचनमधुरसस्यनिद्वदनारविन्देयुं, नगराजनन्दनापदारथिन्दवन्दनवर्धितानन्देयुं,
कलाकलापरतनगर्भवसुन्धरेयुं, लावण्यसिन्धुवेलालीलायमानकेकरातिवन्धुरेयुं, भरतागमभवन-
निहितमहनीयमतिप्रदीपेयुं, विनयविनमद्विलासिनीकदम्बलम्बालकालम्बचरणनखकिरणकला-
पेयुं, दयारसामृतापूर्णवदनविधुविम्बेयुं, अनूनदानाभिमानावलम्बेयुं, विचित्रनर्तनप्रवर्तनपात्र-
शिखामणियुं, सकलसमयरक्षामणियुं, सङ्गीतसङ्गतसरस्वतियुं, पतिविनयाविवितारुन्धतियुं,
सवतिगन्धहस्तियुं, इत्यादिनामावलीप्रशस्तेयुमेनिसिद श्रीमतिपरियरसि पट्टमहादेवि शान्त-
लदेवियर् वेरसु, श्रीमन्महापट्टण वेलापुरद मेलेवीडिनोळ श्रीमद्विष्णुवर्धनपोऽसल्लदेवर सुख-
सङ्गथाविनोदहर्दि राज्यं गेयुत्तमिर्दु ॥

स्वस्तिसमस्तमङ्गलाभ्युदयकरलक्षणलक्षितमुं, शब्दविद्येयंते सूत्रमुखसिद्धमुं, भ्रुतिकदम्बदंते
पद्मकमानुविद्धमुं, श्रिविक्रमावतारदंतिरुपकमप्रवृद्धमुं, चतुर्सुखनंते कमलोळवमुं, शशिखण्ड-
मण्डनंते शिलापुत्रिकालङ्गतमुं, शतक्रतुविनंते नयनाभिराममुं, कुलागिरियंते दृढमूलवन्धमुं,

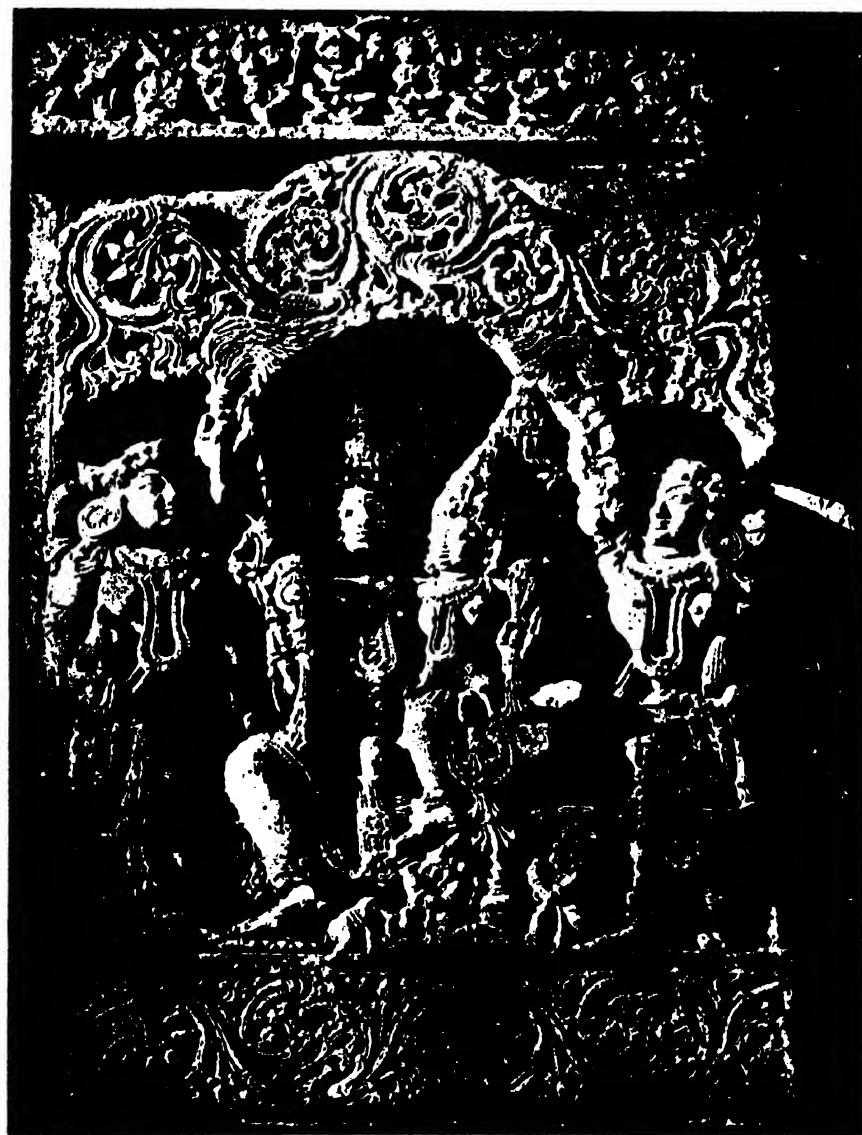
जलाशयदंते कुमुदोल्लासियुं, मेरुगिरियंते बहुकनकघटितमुं, हरणिरियंते वृषपदाङ्कितमुं, गुरुवरणमागियुं तमोगुणमलदेयुं, स्तम्भसम्मृतमागियुं रजोगुणमलदेयुं, हर्षोत्कर्पकारियागियुं सत्त्वगुणमलदेयुं, सिंहगजावल्लियनुल्लुदागियुं गहनमलदेयुं, जलनिधियंते गभीरान्तरङ्गमुं, कनक-शिखरियंते ध्रुवगतिर्निरतमुं, चन्द्रमण्डलदंते सुधावलभियगुं, रविमण्डलदंते विष्णुपथवर्तियुं, गगनमण्डलदंते भगणसङ्कान्तमुं, यहुकृष्णकोटिश्चित्कलशविलासितमुं, बहुभूमिकोऽन्नासित श्रीमुखद्वारमुं, उत्तमिभत्वजपटपलुयोलङ्घयमानगगनवलयमुं, धराभारथीरनागराज दृदयदर्शितगुरुत्वमुं, लघ्यमहत्व मध्य श्रीमन्महाप्रासाददोळे ॥

स्वस्ति समस्तजगदुदयकरचतुरचतुराननोऽनुतिपूण्डरीकदलधर्वलितोदरनुं, भुजबलनियुक्तहलमुखसमाकृष्टयमुनानदीप्रवाहविदितसामर्थ्यमुद्राभद्रबलभद्रसहोदरनुं, अमृतमथनसमयसंस्कितसुव्यक्तविन्दुवृन्दतारकितविकटवक्षःस्थलवियक्तलनुं, निजबुरुषटितविलगलितसकलजल-विजलकर्दमितपातालपक्षकेत्रीविलोलवराहरूपहेलासमुक्तालितधरातलनुं, जगत्कण्ठकोत्कण्ठदश-कण्ठकण्ठकाण्डपण्डल्लण्डनप्रचण्डकाण्डमुखसमुद्रत्विजयविख्यातरामावतारनुं, धरणीभारावता-ररचितपाण्डवोपकारनुं, वलिकरनियुक्तधाराप्रवर्धमानवृद्धिलतारूढोदृण्डपश्चजाण्डस्पृगाधारद-ण्डायमानकलबेरवरत्रिविक्रमावतारमितधरणीमण्डलनुं, अतिकूरदुन्जाधिनाशविरचितोपायरक्षिताखण्डलनुं, सुरासुरकराकृष्यमाणमन्दरभ्रमणभरसहातिधीरकमठाकारदर्शितदृढत्वनुं, परममहत्यरिमाणगर्भाकृतसकलसत्यनुं, अक्षातपरमार्थस्वरूपनागियुं प्रकटनुं, अनिकटीकृतनिकटनुं, अदूरीकृतदूरनुं, अतुकृततुकृतनुं, असूखमीकृतसूखमनुं, अगहनीकृतगहननुं, अनवनतगभीरनुं, अविस्तार्यमाणविस्तीर्णनुं, सकलभुवनसम्पूर्णनुं, संसारसमुचिततमःपटलविघटनप्रदीपनुं, परब्रह्म-स्वरूपनुं, अतिप्रसन्ननुं, चेन्ननुमेनिप श्रीमद्विजयनारायणदेवरं श्रीमद्विष्णुवर्द्धनपोद्यसलदेवर् सद्गुरियं सुप्रतिष्ठितं माडि ।

शकवर्ग सासिरद मूवत्तोभक्तनेय हेमलम्बिसंवत्सरद वैत्रशुद्र पञ्चमी चकुवार श्रीविजयनारायणदेवर श्रीचेन्नकेशवदेवर श्रीलक्ष्मीनारायणदेवर नित्यनैमित्तिकदिव्याङ्गभोग त्रिकालनैवेद्य श्रीवैष्णवव्राह्मणर पात्रपागुड विद्यावंतर मालगाररारतिकोट्टुण्डवोळगाद समस्तवूलिगद जीवितवर्गकवागि सर्वनमस्य समस्तकिलकुळ वेविदेवन काणिकेसहित श्रीपाददलि धारापूर्वक माडिद वृत्ति वेलापुरद वीडु चतुःसीमे सुंकपोनायसहित देवलिगेनाडेमेसंदिहन्नेरडु, आनाडिद नूर बसवनहल्लिळ, कोडगिनाड वारसि हन्नेरडु, निहुगुंद हल्लिळगळु सहित, अद्विदोरे तगरेनाडेरडु हसुडेहल्लिळगळु सहित बल्लविनाडहडियदवोळलु, अत्तिवल्लिगेय मणलिनाड मोरसुहन्नेरडु, नेककुनाड केसकोडुहल्लिळगळु सहित मैसेनाड वेडगेरे आसंदिनाडेरडु देवनूरु चतुस्सीमासहित त्रिविक्रमं माडिद दिव्यश्रीपादपद्मगलिंगे समर्पितिरु ॥ इनितरिंद मिक्धनमुं भक्तरायमुं खंडस्फुटितजीर्णोद्धारक्षवेकादशावतारनेनिसिद श्रीविष्णुवर्द्धनहोयसलदेवर ॥



SOUTH VIEW OF ANDAL TEMPLE



LAKSHMI-NARAYANA ON SOUTH WALL OF ANDAL TEMPLE

सामान्योऽयं धर्मसेतुर्वृपाणां काळे काळे पालनीयो अवन्दिः ।
 सर्वागेतान् भाविनः पार्थिवेन्द्रान् भूयो भूयो याचते रामचन्द्रः ।
 स्वदत्तां परदत्तां वा यो हरेत वसुन्धराम् ।
 वहिवर्षसहशाणि विष्णायां जायते किमिः ॥
 देवद्रव्यविनाशोन ब्रह्मस्वहरणेन च ।
 लक्ष्मनं कुलगाशाय भवेदात्मवधाय च ॥
 ॥ नारायणाय नमः ॥

Inscription on the pedestal of Vijaya-Narayana or Kesava.

1117

विष्णुर्विष्णुमहीपालः पालिताविलभूतलः ।
 देवदेवेशविजयनारायणमच्छीकरत् ॥

Inscription on the pedestal of Kappe-Chennigaraya.

C 1117

शान्तिकृतसर्वभूतानां प्रतिष्ठा विष्णुकान्तया ।
 वेष्टकेशावदेवस्य शान्तिदेव्या कृतोत्तमा ॥
 ॥ पद्ममहादेवी ॥

Belur 20. 1180. (Extracts.)

स्वस्ति भीकुचकलशौ विशालमूलौ
 दिश्यास्तामविरलचन्दनानुलेपी ।
 उत्तम्भौ हारिभुजकल्पवृक्षपुष्टिः
 तन्मानी मदनरसेन पूरितौ चः ॥
 नारायणदेवर को । हारवनाकल्पमाणे यस्तेजान भ ॥
 चडारमेनल् माणिसिद्धन् । दारं बहुआळदेवधरणीनाथ ॥
 ॥ भीकेशावाय नमः ॥

Belur, 72. C. 1185. (Extracts.)

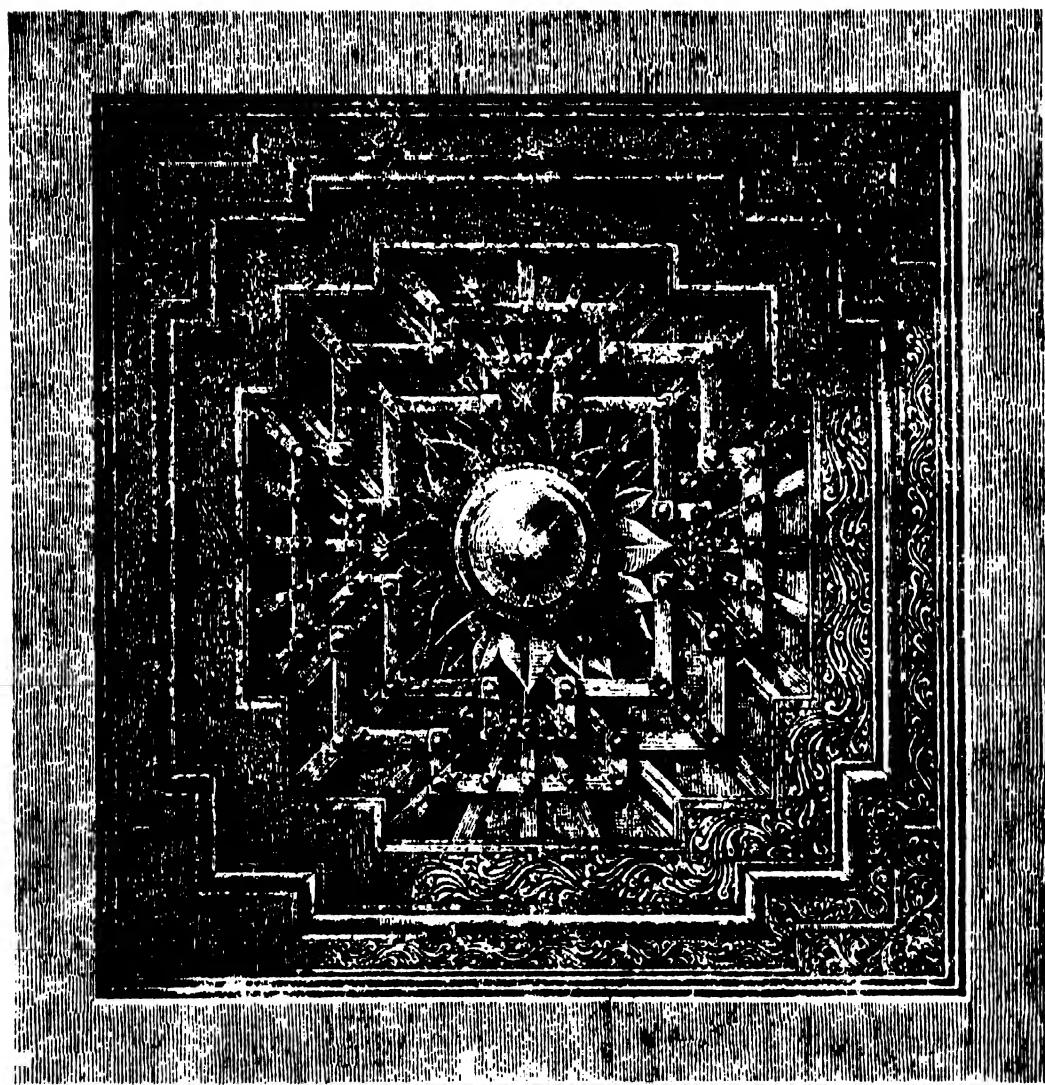
आसीदेचलदेव्यां हि नारसिंहक्षितोभरात् ।
 तस्यां पद्ममहादेव्यां बह्लाळः पृथिवीपतिः ॥
 श्रीमच्छ्रीनरसिंहदेवनृपतेर्जातो महीयान् सुतः
 सम्प्रातोरुपराक्षमो विजयते बह्लाळभूपालकः ।
 हित्वा पापमहामधकारमनिदां धर्मे समुदीपयन्
 श्रीमत्केशवदेवपादयुगलध्यानामृतास्वादनः ॥
 दशमुखभुजदण्डोद्धातकैलासशौलं
 हर इव कलिखेगोचालिक्ष्मी धर्मजातम् ।
 जगति बहुविधं यः स्थापयामास वीरः
 स जयति रणमस्तु वीरबह्लाळभूपः ॥
 जीयाद्भ्लाळभूपालः पालिताक्षिलभूतलः ।
 यस्कीर्तिपुण्डरीकस्य पृथिवी कणिकायते ॥
 पसेयल् जाळकजाळकं हठकवाढं द्वारद्वाचाक्षिक्षा
 णसुकोद्वारवुद्ग्रष्ममुदवासं वासुदेवास्यती ।
 र्यस्तरं श्रीविजयादिशब्दविलसज्जारायणंगोद्धु कल
 वेस्तर्दि तेज्जणचक्रि माडिसिद्धनीवह्लाळभूपालकम् ॥

Belur 63. 1387.

स्वस्ति श्रीमच्छकाष्ठे निधिणगमगुणस्मामिते प्राभवाच्ये
 मासे तत्पूर्णिमाया हरिहरनृपती मुहये मन्त्रवर्णे ।
 शासस्त्युर्धी च सर्वां मलगरसविभुः र्यातकाशीर्वद्याः
 प्रासादं केशवस्य स्फुटचिकलदोनाशयत्काङ्क्षनेन ॥
 ॥ १३०९ ॥

Belur 3. 1397. (Extracts.)

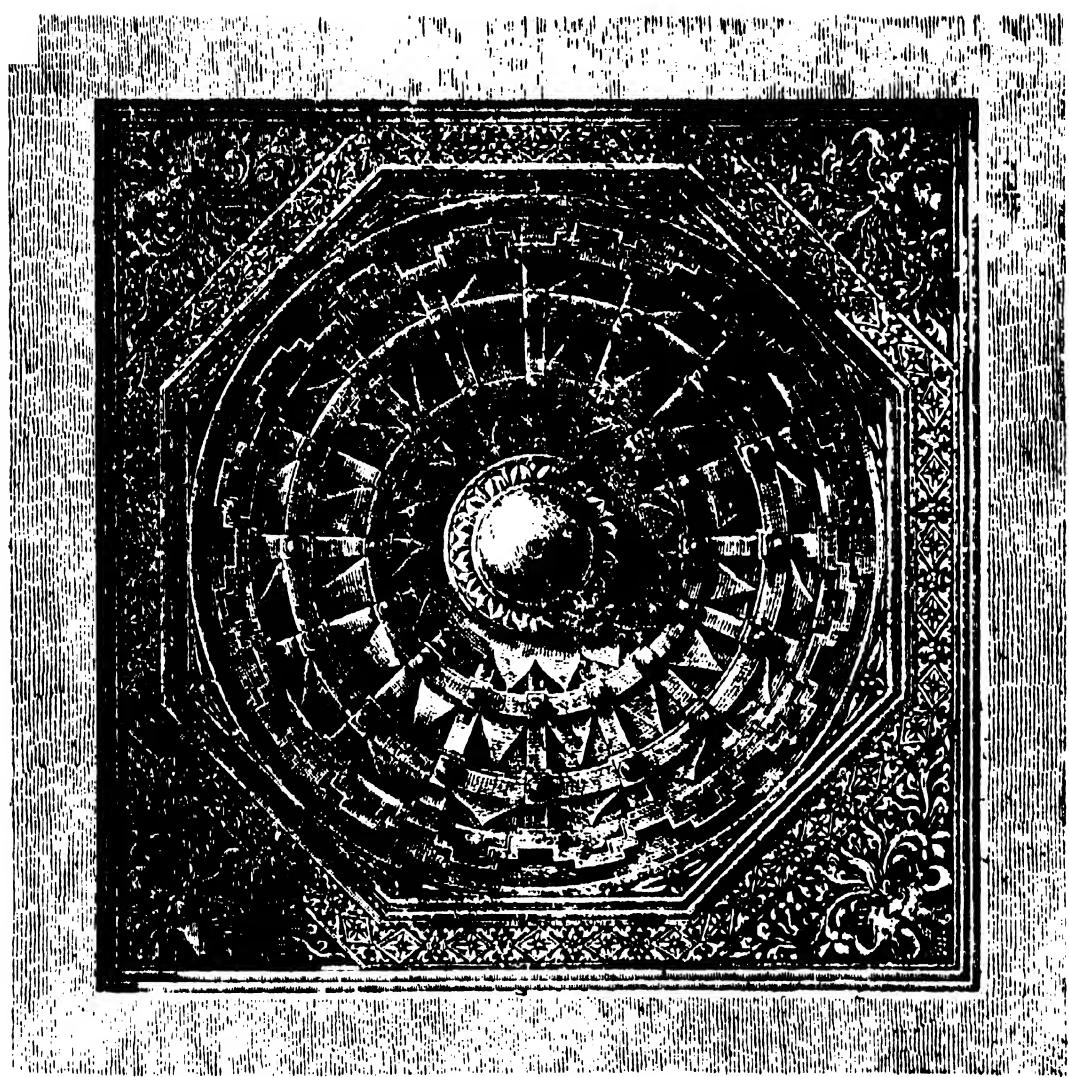
श्रीमत्तैलोक्यपूज्याय सर्वकर्मसुसाक्षिणे ।
 फलवाय नमो नित्यं केशवाय शिवाय च ॥
 तत्सुरासुराधीशमौलिमालोपलालितम् ।



Scale 12 6 1 2 3 4 Feet.

CEILING IN FRONT OF THE KITCHEN

Pl. XLIII.



Scale 12 9 1 2 3 4 Feet

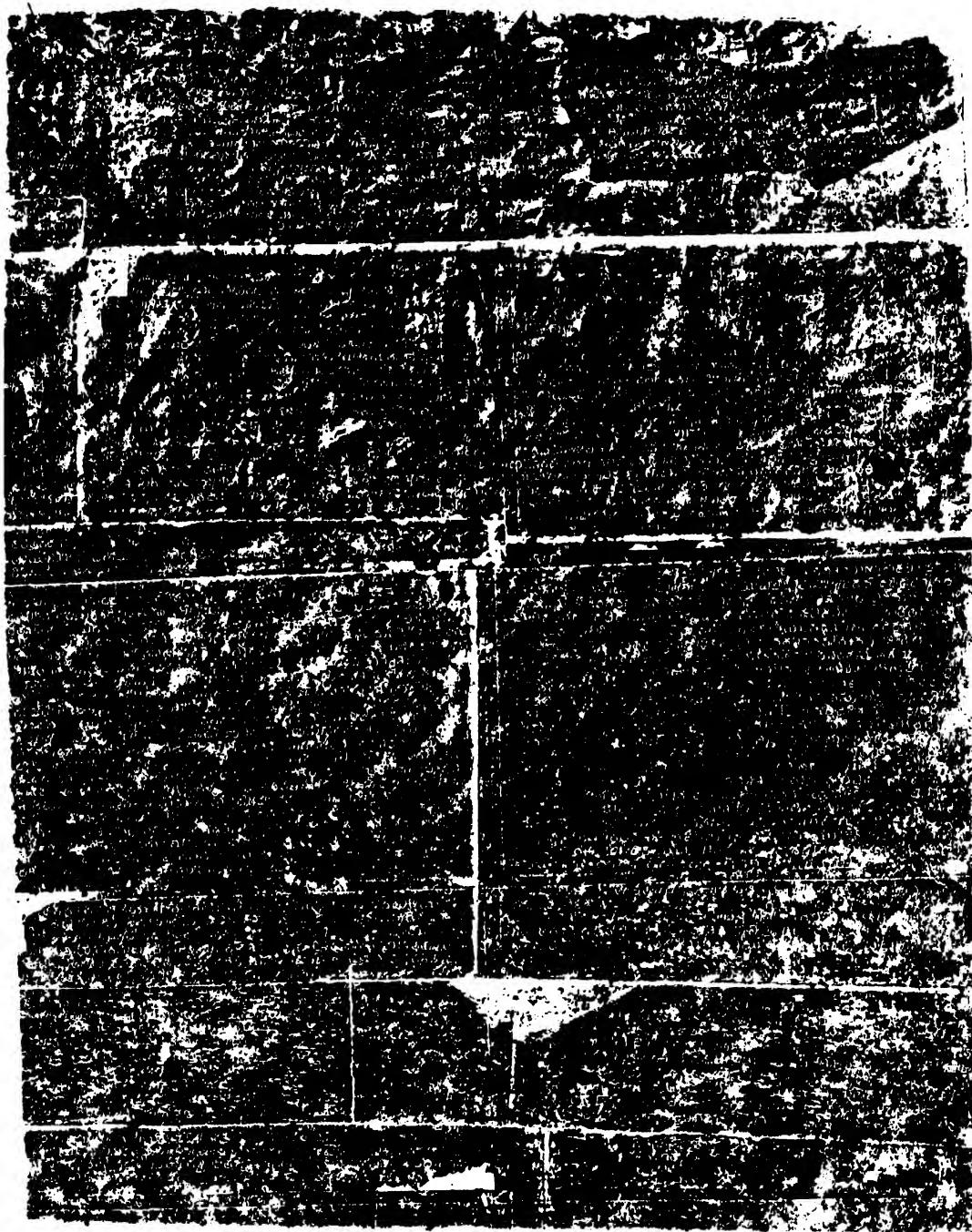


श्रीमद्वेलापुराधीशकेशवेशस्य दासनम् ॥
 जम्बूद्वीपे परांधे सकलगुणगणैर्भारते वर्षस्त्वं
 धामान्यत्युज्ज्वलानि त्रिदशमुनिगणैरार्चितान्यत्र सन्ति ।
 देवानां पुण्यरूपाण्यपि शतमुचितं नाम तेषामथैतान्
 वश्ये कांभिद्यथाहं सकृदिदमखिलं संशृणुच्यं च चित्रम् ॥
 यं शैवास्समुपासते शिवं इति ब्रह्मेति वेदान्तिनो
 बौद्धा बुद्ध इति प्रमाणपटवः कर्तेति नैयायिकाः ।
 अर्हेत्वेति ह जैनशासनमताः कर्मेति मीमांसकाः
 सोऽयं वो विदधातु वाङ्छितफलं श्रीकेशवेशस्सदा ॥
 सोऽयं पायाद्वायादपहसितसरोजातनेत्रान्तरथी
 राकल्पं कल्पवृक्षानिव विपुलकृपासारधाराधरो यः ।
 लक्ष्मीवक्षोजशैलोपरि कपिशपटीविद्युदुद्घोतमानः
 श्रीवेलग्रामधामा निजपतिभवनाभावितां केशवो वः ॥
 अरुणसरसिजश्रीसोदरैरत्युदारै
 रञ्जितभुवनरक्षादीक्षितैर्दृष्टिपातैः ।
 तरुणतुलसिमालालङ्कृतोरस्थलश्रीः
 करुणयति कदा नः केशवेशः कुपेशः ॥
 सर्वोत्कृष्टे समग्रैर्विविधगुणगणैः सत्त्वसारैकरम्ये
 प्रख्याते होयसणाख्ये महति जनपतेर्धीम्भि वेलानगर्याम् ।
 आतन्वन्विष्णुदेवक्षितिपतिविभवान्विश्वरक्षाविधायी
 योगं योगीन्द्रगम्यः कलयति कुशलं केशवो नाथ परः ॥
 अन्धान् व्यक्ताक्षिवन्धानलघुपरिणवद्राजमुद्रान् दरिद्रान्
 पङ्कून् जङ्गालमुख्यानमरगुरुसहग्वाक्समूकांश्च मूकान् ।
 वन्ध्यास्सन्ततिवन्धुराश्च कलयन् देशान्यदेशागतान्
 सर्वाभीष्टफलेन योजयति तान् वेलापुरीकेशवः ॥
 संसाराणवगर्ववारणकङ्कावेळा हि वेलापुरी
 मूर्तिस्त्वं प्रथमैव मूर्तिषु च्छुर्विशत्युपाख्यासु च ।
 विष्णो नारदगीतवैभव हरे देवाधिदेवोत्तम
 लङ्घशब्दंसन सौम्यकेशव महालक्ष्मीपते पातु माम् ॥
 श्रीमद्वेदान्तवेद्यादध्यन्वयास्त्विषयान्विदानन्दतत्वा

दाविर्भावं प्रपञ्चे त्रिभुवनभवनेऽनादिमायाविचित्रे ।
 अस्य स्थित्यै समर्थान्नृपकुलतिलकान् निर्ममे पश्योनि:
 काले प्राप्ते कलौ तत्कलुपपरिहौ सङ्गमस्सान्धयोऽभूत् ॥
 कूटस्थोऽभिजनस्य सङ्गमनुपः श्रीशारदासङ्गमा
 जाताः पञ्च सुरदूमा इव सुतास्तत्रादिमो हर्येषः ।
 तस्यैका तनुरेव बुक्तनृपतिर्विश्वम्भरागोपति
 स्तस्मादेष विवर्धते हरिहरः साम्राज्यलक्ष्मीवरः ॥
 अर्यमणस्तनुजो जनाय महते जाम्बूनदस्पर्शने
 क्षोणीदानविधावसंशयमसौ श्रीरेणुकानन्दनः ।
 इष्टापूर्तपरमपराविरचने नान्योऽस्ति यस्योपमः
 सोऽयं पुण्यमहीपतिर्द्विरिहरः श्रीमान् समुज्जूम्भते ॥
 यद्वद्वारहरस्य श्रीगुण्डदण्डाधिनायकः ॥
 यद्वोर्दण्डप्रतापप्रबलतरमहावहिर्वीर्यातिरेक
 ज्वालामालापतक्कायितयवनतुरुक्कान्धशाकुक्षितीशाः ।
 सोऽयं त्रुद्धिप्रभावप्रगुणितनिजतेजोल्लसन्मन्त्रशक्तिः
 मन्त्रिष्ठेष्टाग्रगण्यो जगति विजयते गुण्डदण्डाधिनायेः ॥
 पतास्मिन् समरे विजित्य नृपतीन् प्रत्यर्थिनस्तद्वधु
 कार्पण्येन विमुच्य तान् भुवमिमां धर्मेण संशासति ।
 तस्याकारणेषु मन्त्रिगुरुषु श्रीगुण्डदण्डाधिपः
 प्राधान्येन विजूर्म्भते नृपकृतावेकप्रतापोज्ज्वलः ॥
 अङ्गो व्यङ्गः कळिङ्गो विकल्पमतिरसौ गुज्जरस्सज्वरोऽभूत्
 पञ्चाळाः पञ्चभावं दधति बहुबलः सैन्धवः सिन्धुपाती ।
 आन्ध्रोऽप्यन्धः प्रबद्धदुलभटवदुक्षिसनासीरपादौ
 श्वोळः कौळत्वमाप स्मरति रणरसं गुण्डदण्डाधिनाये ॥
 अङ्गः सङ्गरभक्तिं रणमहारङ्गं कळिङ्गो जहा
 बन्धः पर्वतरन्धगस्समजहाकूर्जस्वरं गूर्जरः ।
 कोणं कोङ्कणकोटका जगुरगाढोळोऽपि शैलान्तरम्
 श्रीमद्गुण्डचमूपतौ सकलसेनापत्यसंस्थे सति ॥
 स्वस्ति श्रीमदशेषमन्त्रिवरविष्यातातिशौर्यातिगा

INSCRIPTION (BELUR 58) RECORDING THE CONSECRATION OF THE
KESAVA TEMPLE

Pl. XLIV





SANKARESVARA TEMPLE TO WEST OF BELUR

भूमीर्यैदार्यसुधैर्यकीर्यविजयभीकीर्तिगित्योदयः ।
 भूधर्मविजयेवेदकुलरक्षादुष्टविजाकरः
 पुण्योदर्कचरित्रकोऽस्तदुरितः भीगुणदण्डाधिपः ॥
 यत्प्रत्योघविदारितारिधरणीपालावतारोद्भूत
 स्तीरत्नच्छलवेतिवीरविजयभीकोतुकोत्साहितम् ।
 भीमद्वीरहरीन्द्रराजमनिश्च कुर्वन्नवार्णोत्तम
 प्रायानीकगणाधिनाथविजयभीगुणदण्डाधिपः ॥
 यद्यादीपुटघोटकमजरुरभूणसमामण्डलो
 चूतस्फीतदिग्न्तरावृतरजो राजमोमण्डले ।
 प्रत्यर्थिक्षितिपालसंस्थविजयभीकोतुकं गुणद
 ण्डाधीशस्य विधातुमन्तरितवल्लाकारमुज्जृम्भते ॥
 अत्रे यद्युग्मा प्रवीरपरिषद्वोष्टीषु काष्ठां गता
 प्रख्यातिः प्रतिजन्यमूर्जितजयभीपाणिपीडाधिपः ।
 यसे गुणदण्डनाथ निविडो भावस्सदा उद्यमके
 सर्वे वैतदुदारहरिहरनृपभीपावपभप्रभा ॥
 रामस्येव स मारुतिहरिहरक्षोणीपतेरप्रणी
 भृत्यो गुणदण्डनाथसुभटो लङ्घामित्र स्कन्दयन् ।
 जित्वा केरव्लतौलवान्ध्रकुटकानामीय तेष्यः अिर्य
 राहे सम्प्रदद्याति मन्त्रिनृपयोस्तस्मामरस्यं परम् ॥
 वैतण्डानिष्ठ सैपणायेयमुखाम्बसान् तुक्ष्मान् रणे
 केशोच्चेव निगृह्य वाजिभवने याकामृगाः कारिताः ।
 अन्यौ ज्येष्ठकनिष्ठसम्बकमहाव्याघ्रौ गृहीतौ गळे
 भीमद्वृण्डपदण्डनाथ भवते तिष्ठेत कस्त्वर्षया ॥
 सन्तापारुप्यमिरम्भदं ज्वलयति स्वान्तेष्वहङ्कारिणां
 साम्रूद्ध वर्षति वैरिवृन्दवधिरं यत्क्षङ्कफालाम्भुवे ।
 धसे साधुकदम्भमुत्सवदशां कीर्ति नवं केतकी
 सौरभ्यं भजते विशासु विजयभीगुणदण्डाधिपः ॥
 इदं विजयते पुरो भवनभूषणं शार्ङ्गिणः
 सुमेहहिमसानुमन्मलयमन्वरप्रक्रियम् ।
 त्रिविष्टपपदोषमच्छजरचार त्रिकाङ्गा
 पदाम्भुजपरिस्तलस्तकनकनूपुर्तं गोपुरम् ॥

Belur 13. 1484. (Extracts.)

अहे प्राहो मधुवनुपतेस्तेन मागाम्बिकायां
 लक्ष्मीमाभृत्मणिरिव महान्वारिधेस्ताप्रपर्ण्यम् ।
 यः सञ्जकथा गुणगणनिधिः केशवाराधनार्थं
 भद्रा लक्ष्मीभवनविभवा कारिता यागशाला ॥
 इयमाचन्द्रार्के स्थिरा भवतु ॥

Belur 11. C. 1484. (Extracts.)

लक्ष्मीक्षोणीशकीत्या विघुविधु . . स्वैरावतस्वच्छमूर्त्या
 जाते चान्दे करण्डे बहुवृष्टजनुषा पुण्डरीकोऽद्वाण्डे ।
 दुर्धान्धिर्दैत्यहन्त्रामलविकुधधुनी व्रजालोद्धतौधैः ।
 श्रीकण्ठः कण्ठकान्त्या निभृत इव जनैर्लक्ष्मणा शायते ग्लौः ॥

Belur 64. 1736.

श्रीमत्पुण्ये शकाब्दे ग्रहशररसभूसम्मिते नालनैज
 ज्येष्ठे तत्कृष्णपञ्चम्यसमगुरुदिने कृष्णभूपे च सौम्ये ।
 नआरब्दे शाश्वि शासत्यखिलभुवमसौ वेङ्गटाख्यो नृपालः
 प्रासादं केशवस्य स्थिरकलशयुतं कारयामास दिव्यम् ॥
 ॥ १६५९ ॥

Belur 65. 1774.

श्रीमद्भ्ये शकाब्दे नगनिधिरसभूगण्यमाने जयाख्ये
 द्वादश्यां शुरुपक्षे नभसि गुरुदिने चामराजे नृपाले ।
 शासत्युर्वां नवाबप्रबरबहवरे हैदरल्याख्यभूपे
 प्रासादं केशवस्य स्थिरकलशयुतं नञ्जयार्यो व्यतानीत् ॥
 ॥ १६९७ ॥

